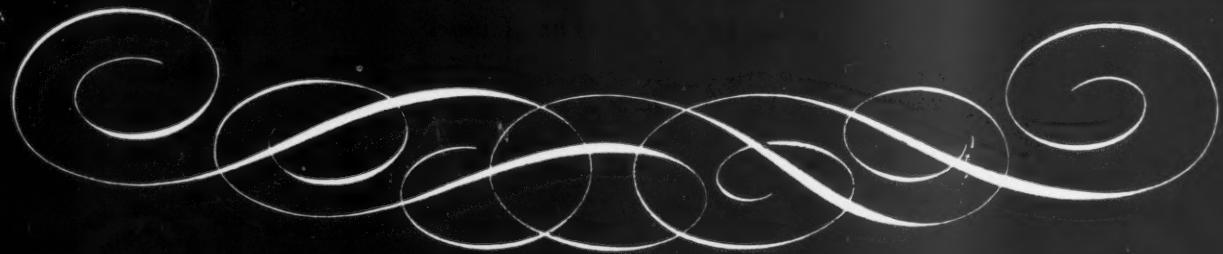
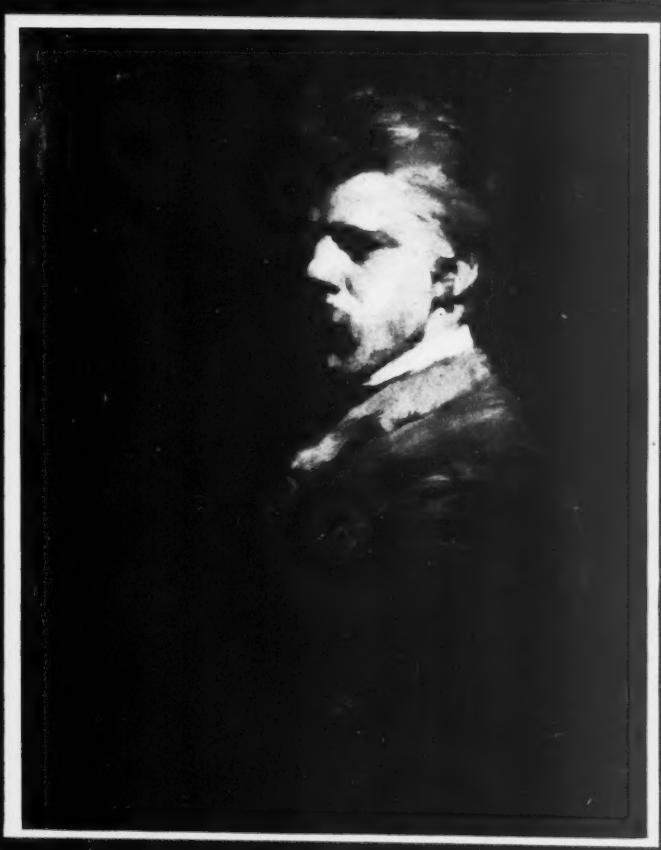


Art Digest





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June 1, 1941

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SPECIAL NUMBER

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A Monthly Now

Because of the arbitrary seasonal hiatus in art affairs, THE ART DIGEST changes with this issue from a fortnightly to a monthly. Publication dates for the duration of the summer are July 1, August 1 and September 1. On October 1 the regular fortnightly schedule will be resumed.

To my readers who move with the advent of summer, I want to offer these two suggestions: please send your change of address two weeks in advance; include your old address with your new one. This will make it possible for your DIGEST to reach you regularly and promptly.

A pleasant summer to you all!

—PEYTON BOSWELL, JR.

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PEYTON BOSWELL

Comments:

This department expresses only the personal opinion of Peyton Boswell, Jr., writing strictly as an individual. His ideas are not those of THE ART DIGEST, which strives to be an unbiased "compendium of the news and opinion of the art world." Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.

For this issue devoted mainly to the opening of the Santa Barbara Museum and other California news, I asked Arthur Millier, gifted and clear-eyed critic of the Los Angeles Times, to pinch hit as guest writer of my "Comments." I knew his picture would be more authentic and carry greater penetration power to a sometimes complacent East. Here he is:

West of Pittsboig

By Arthur Millier

Driving west on U.S. 66 this spring I picked up a pimply kid from Queens who was a veteran hitch-hiker. He knew his United States. We crossed the Colorado River at the point where the Joads bathed, then settled down to the awesome monotony of California's Mojave Desert, a savage waste of unpeopled rock, sand and perfect highway.

"Gee," said the kid from Queens. "D'ja know what? When I get a job I'm gonna save up and buy a car. D'ja know why? I'm gonna take my mudder on a trip like dis. She's never been west of Pittsboig."

He was silent a moment, then: "T'wouldn't do no good, though. Even if she was right here looking at it—she wouldn't believe it!"

Sitting here in California before my typewriter I feel much like the kid from Queens. Peyton Boswell asked me to write something—anything I liked—about California. "You tell 'em," he said. "I've tried, and they won't believe me." Why should he imagine they will believe me? I'm biased!

You see, it's a thousand miles long, has the biggest trees, the highest mountain and the lowest land below sea level, and it has almost every formation and climate you can find in the United States. It has the most productive county, the best domestic architecture, super-markets and super-gas stations, and . . . and . . . Yes, I know, this is an art magazine. What about art in California?

In proportion of listed artists to population California ranks next to New York State. Per capita subscription to art magazines and purchase of art books are the nation's highest. The public schools, rated the country's best, have exceptionally progressive art departments. To the art departments of colleges and universities and to professional art schools, students come from all parts of the Union.

This still doesn't seem to make a picture. I'll try again.

Give a Southern Californian possessed of cultural interests a couple of drinks and he is likely to sound off about the renaissance of art which he is positive is brewing in his part of the State. The Northerner may question the locale of this coming phenomenon but will be no less sure that it will develop in California. The whole thing may seem, elsewhere, a mystical concept; but the active art production and interest put some ground under it.

Several other factors contribute to this belief. Those Californians who make the business wheels go are sold on the idea of a dawning Pacific era of power and trade. Art and trade have generally grown up together.

California's climate is no press agent's creation. It actually exists and is as incomparable as we claim. It works nearly every day and it permits the artist to do likewise the year

around. The vision and energy of the older generation which dammed rivers and built incredible aqueducts and the nation's best roads are now rewarded by a vigorous, balanced civilization. From one end of the State to the other a kind of life is possible which only the Pacific Coast affords. For your week-end you can take your pick of sun-kissed bathing, Sierra climbing or skiing, or browning your carcass on deserts alive with blossoming plants.

But then you have heard all this before and probably wouldn't believe it if you saw it, so lets skip it and glance at specific art achievements.

San Franciscans began making speeches about art and "the beautiful" back in the 'seventies. They also bought fake old masters and authentic contemporaries. Consequently when, in 1915, they opened the Panama Pacific International Exposition, they did handsomely by art.

Came their 1939-40 exposition and they outdid their former effort. Peyton Boswell told the country about the art exhibits on Treasure Island. If Grover Whalen and "Elmer" (remember him?) read Boswell's comments they must have hung their heads in shame.

Back of that great show was an intensive decade of museum activity in San Francisco. In 1934 Walter Heil filled the two great museums in Golden Gate Park with the first comprehensive survey of American painting ever staged in the country. It was one in a series of annual exhibits, each featuring one country's art, which set new marks for American museums to aim at.

The San Francisco Museum of Art, directed by Dr. Grace L. McCann Morley, rivals the Museum of Modern Art in keeping people abreast of vital contemporary developments.

Museum activity was lukewarm in Los Angeles until Roland J. McKinney took directorship of the County Museum. In two brief years he has made exhibition history. His current plan to integrate this museum's departments of history, science and art will, the trend of his recent exhibits indicate, produce displays of a type which are more in line with sound philosophy and educational showmanship.

San Francisco and Los Angeles have been, thus far, the population and industrial centers of California. In San Diego and Santa Barbara people lead more leisurely lives, though the aviation industry and the Navy are bringing a faster pace today to San Diego.

That city's Fine Arts Gallery is charming and progressive. It maintains a nice balance between old and contemporary art and does much educational work. Reginald Poland is its energetic director.

Santa Barbara is now to open the State's newest art museum. Few art museums have ever opened with so many citizens presenting individual galleries. Choice of Donald Bear as director indicates a progressive trend.

What about California's artists?

Today they are anything but provincial. They get around. There are more of them in Southern than in Northern California because this is, at present, the go-ahead part of the State with more people and industry. There are also more because that great popular art industry—the movies—gives many artists employment.

The forward-looking, lyrical, undepressed attitude of California's artists has found its most vital expression in the work of the watercolorists which New York saw last year.

From 57th Street to West Hollywood's Sunset Blvd., has now become a non-stop flight for art dealers. Movie people are learning to like good art.

Aside from buildings so tall they shut out the sun, the subway, the Metropolitan and a few other questionable assets, Californians are given to asking "What's New York got that we haven't?"



2



3



4

1—Buell Hammett, President of Santa Barbara Museum. 2—Donald J. Bear, Director of Santa Barbara Museum. 3—The Museum Staff: Standing Left to Right, Joseph E. Knowles and Donald J. Bear; Seated Left to Right, Morris D. Simpson, Mrs. G. M. Davis, Buell Hammett, Janet H. Lineberger. 4—Miss Lineberger, Assistant to the Director. 5—Wright Ludington, Vice-President of the Museum.



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THE *Art Digest.*

June 1, 1941

Peyton Boswell, Jr., Editor
Joseph Luyber, Adv. Manager

Frank Caspers, Managing Editor
Helen Boswell, Associate Editor

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Along the River: GUY PENE DU BOIS
Lent by Kraushaar Galleries



Frog-Town Lady: ALEXANDER BROOK
Lent by Rehn Galleries

Cultural Front Widens With Opening of Santa Barbara Art Museum

THE BEAUTIFUL California coastal city of Santa Barbara, located ninety miles north of Los Angeles en route to San Francisco, will be the scene on June 5 of the opening of America's newest museum, an institution that came into being because the community demanded it and then did something about their demand.

Santa Barbara's is a small museum, when measured in terms of the Metropolitan and the Mellon, but as a symbol of spreading art appreciation it is of significant importance in these times of concentration upon destruction rather than construction. Its entire cost could perhaps be covered by the price of one long-range bomber, but to lovers of American art it comes as a healthy sign of the growing importance of the West Coast as a vital art region. Hence, this issue of the *DIGEST* is given over largely to an illustrated description of Santa Barbara's new community art center.

Santa Barbara is an old and beautiful city, lying on a crescent beach of the Pacific along the southern slope of the Santa Venz Mountains. It came into being far back in 1786, shortly after the Thirteen Colonies won their freedom 3,600 miles to the eastward, when Father Junipero Serra established the famous Santa Barbara Mission. Santa Barbara was taken from the Mexicans in 1846, was incorporated as a city in 1850, was reached by the railroad in

1878 and suffered a disastrous earthquake in 1925. Its beauty of location, ideal year 'round climate, luxuriant semi-tropical vegetation, historic interest and Spanish type architecture combine to make it one of the most attractive cities on the West Coast.

The new Santa Barbara Museum is located in the city's old Post Office Build-

Donald J. Bear: FRANCES RICH



ing, but that fact is not as disturbing as it may sound. For the old building has since been handsomely reconditioned into a modern museum plant through the designs of David Adler, Chicago architect, and Chester Carjola, municipal consultant-architect.

The museum was first publicly proposed in a letter by Colin Campbell Cooper, written to the Santa Barbara *News-Press* in July, 1937. It was this artist's suggestion that the Post Office Building be converted into an adequate museum (it's often surprising how practical the artist-mind can be). Cooper's idea immediately gained momentum with the public, and as a result the building was purchased by the County and turned over to the Board of Trustees. Strong backing came from an influential group of Santa Barbara citizens, whose ideals soon brought the project to realization.

Donald J. Bear, then the progressive and enterprising director of the Denver Art Museum, was engaged to head the Santa Barbara Museum under the presidency of Buell Hammett. Bear set his twin goals as: first, an educational institution and living art center; second, a museum dedicated to the serious business of building up a permanent collection that will reflect the needs as well as the tastes of the community.

The opening exhibition, entitled "Painting Today and Yesterday in the United [Please turn to page 39]



Witch of Endor: WEST. Lent by Mrs. Frederic Saltonstall Gould

Santa Barbara Outlines U. S. Art History

When the juror of an exhibition is also an excellent critic, it stands to reason that he is the one best qualified to describe his selections. Under this premise, THE ART DIGEST asked Donald J. Bear, director of the Santa Barbara Art Museum, to write an article about the show which he has assembled from collectors, museums, artists and dealers to inaugurate this new cultural institution. Bear, assisted by Janet H. Lineberger, presents in the following pages not only a close-up of Santa Barbara's opening show, but also an exciting thumb-box résumé of American art history leading up to the why of today.

By Donald Jeffries Bear

Painting Today and Yesterday in the United States is the general theme for the opening exhibition of the new Santa Barbara Museum of Art. Inasmuch as this new institution will function as a

living art center in the community, as well as a true museum, nothing could be more fitting than making its initial presentation to the public the art of our own country.

It would be presumptuous to contest that any such exhibition could be completely representative of painting in our country. However, in this brief survey there is a limited opportunity to bring out the qualities as well as the trends indicated by a certain number of individual artists. Therefore this exhibition, as well as any other suited to a particular purpose, could be subjected to the general criticism of being "uneven."

It is granted that all art grows from a culture which is more of an organic development rather than a movement—even though the organism be transplanted. Therefore it may be said that throughout its development American art reflects constantly changing influ-

Hunting Buffalo: CATLIN. Lent by Knoedler & Co.



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ences of changing environments as the frontiers of the country expand, and its ambitions mount and become more diversified. When we trace the course of American painting, we do not expect to find the slowly consistent and nurtured growth of tradition. But we do find the brilliant sporadic flourishes, the swift changes, and cross-current influences which mark the path of a rising civilization.

Developing as parallels of expression in colonial times are the art of formal portraiture by notable masters trained in the English-Flemish tradition and the informal art of the "limner." During the same period is the beginning of the anonymous and indigenous Folk Art given to various subjects reflecting the life of the people. This latter interesting school really flourished best from colonial times through to 1840. Here is what Holger Cahill has so accurately termed "the art of the common man."

The Colonials

Turning to the portrait artists of colonial days we find reflected both the dry and factual as well as the authoritative rhetoric of the grand style. In West there is style and manner similar to the point of view of David. In Smibert and the American period of Copley, and in certain of Stuart there is a quality of astringence that to a lesser degree almost parallels Hogarth. Through the eyes of Sully there is the sweetness of Greuze which is reinterpreted with a crisp elegance and certitude in the Charleston portraits of S. F. B. Morse.

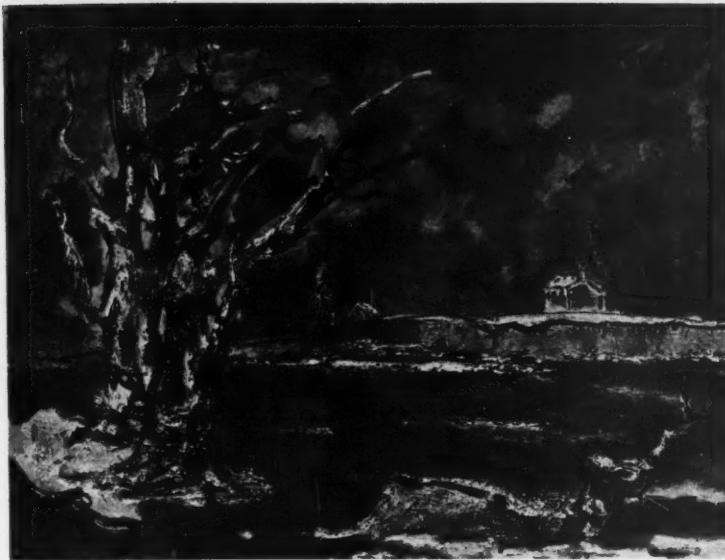
In this exhibition Copley is represented with buoyance yet majesty of style, Stuart with integrity and character, Smibert, almost the first of the formal portrait painters, with less graciousness but with what appears as begrudging honesty. The Sully picture of his daughter is an interesting paternal document expressed in terms of sentiment.

Painters of the People

The sounding board of American realism is first fully tempered by the message of the early painters of the people. We have an imposing sequence of names in such artists as Hicks, Peters, Pickett, and lastly Audubon, to mention only a few. Curiously enough, today we can easily re-evaluate and appreciate them with eyes freshly sharpened by the recently popular pictures of the super-realists and so-called modern primitives. Let us realize, however, that that which may be termed primitive quality, is not that of a purely literary intention but comes in strength of unity, design and fresh presentation of pictorial ideas. Whether highly finished in sense of the super-real, acutely observed watercolors of Audubon, or later in the startling formal facsimiles of still life through William Harnett, there are many qualities that remain vigorously archaic—that are forever alive.

In the present exhibition there are two delightful examples of Catlin's quaint, homespun pictorial narratives devoted to the life of the buffalo and the excitement of the hunt. These pictures are like wide-spread miniatures in action recorded with a sense of design and calligraphy which is interest-

The Art Digest



Winter Twilight: MAX WEBER
Lent by Associated American Artists



Head of Red Moore: EUGENE SPEICHER
Lent by Frank K. M. Rehn

ingly akin to the appearance of the history writing found on the buffalo hide paintings of the American Indian of the plains country.

Too, there are the loving sermons of Edward Hicks which are as distinguished in compositional arrangement as those of Le Douanier Rousseau and fully as meaningful in subject matter. Within the same period are other pictures of special flavor, such as the *Runaway Horse* with its swift silhouette sharp as a weather vane, or Pickett's famous *Coryell's Ferry*, which is pure in pattern and straightforward as a folk tapestry or hooked rug.

The Genre School

We find that after the war of 1812 there is the beginning of a conscious genre school which is later to be repeated, often with variations of style and medium, ranging from the picture making of such artists as Eastman John-

son to the contemporary John Sloan, the late George Luks, and including many of the present day government sponsored prints, murals, and easel pictures.

In 1908, nearly a hundred years later, a gifted group of strong personalities, known today as the "Eight," banded together under the common urge to revitalize the vigorous sides of American daily life in its many rapidly changing aspects, social and otherwise.

Caleb Bingham's large lively group compositions of the rough pioneer life on the Missouri River and of the backwoods political gatherings brings out all the local color which belongs to the early background of the first painters of the "American scene." Bingham, in many ways, is something of a Brouwer and Brueghel in his panoramas of political free-thinking, free-voting, orating, semi-rustic Americana. This quality has been particularly revived with

new mannerisms by the present day celebrated Missouri painter, Thomas Hart Benton.

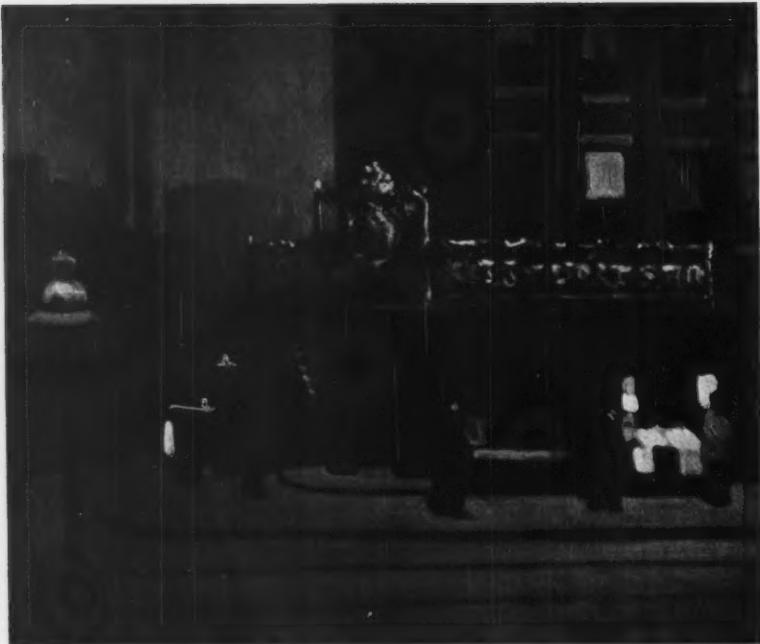
Equaling the disciplined search for formal reality, which is to be found in many of the Flemish and Dutch masters of the 17th century and even surpassing some of the French Surrealists, may be recognized three masters spanning a century; namely, James Peale, Raphaelle Peale, his nephew and son of the well-known portrait painter Charles Wilson Peale, and William Harnett. A famous picture enthusiastically received by a critical French public at the 1938 French Exposition in Paris was the painting by Raphaelle Peale entitled *The Bath*.

Our Old Masters

Due to a series of difficult changes brought about in American life by the swift rise of industrialism, the rift between the North and South, the awful

White Clown: WALT KUHN
Lent by Denver Art Museum





chaos of the Civil War, and the continued acceleration and exploitation of almost every resource, this period, which seems the most unpromising to the artist, created some of the greatest painters of our history. Each of them was highly individual and possessed the gift of individual temperament, accented and aggravated by environment.

Today we regard Winslow Homer, Thomas Eakins and Albert Ryder as our Old Masters. Certainly these three great artists voiced something absolutely personal in feeling, different from European trends and essentially of a new world. They were all sturdy poets in the broadest meaning, almost oracles, miming their own lonely strength of revitalized truth wrested from realistic and unsympathetic surroundings.

All embracing was the persistent energy marking the genius of Winslow Homer. His great art and objectively rugged realism is too important to discuss here. Likewise the integrity, the slow turning solid probity of fact stated with austere meaning by Thomas Eakins defies brief analysis. If we may pronounce a personal opinion at this point, these two artists above all others before them seem to have expressed themselves more fully in the truly American idiom. Their power was generated by a search for truth which at times was unattractive, and at other times optimistically, even sentimentally glossed.

Related to Homer and Eakins in time but not at all similar in emotional response to the swift cadence of the objective world was Albert P. Ryder, one of the few great mystics in Western art. His world was a lonely one, shrouded by mystery, lighted by moonlight, and filled with spiritual meaning, evoked by his deep poetic knowledge of the struggle of the elements—sea, sky, wind, the change of tide, night and day. Ryder, more than any other American painter, is not to be analyzed, but to be appreciated for his qualities, which are related to both the formal and the romantic, the literary and the plastic, the spiritual and the organic. In his small pictures Ryder used the full orchestra of tone laid over monumental breadth of design.

Without doubt the highly individual art of these three most important painters of the 19th century in this country established an influence and tradition that has seeped into the blood and bones of some of our most important contemporary artists. Even more than Whistler and Cassatt, or the artists of Colonial times, we count them as being emotionally as well as truly our Old Masters. This is doubtlessly due to a contemporary and purely psychological re-interpretation of the romantic meaning of realism in the hands of the isolated and the individual artist whose metier is a deeply personal expression.

Throughout the change of pace, influence and the idea of painting in our country there is perhaps no definite trend or path which one could gravely and absolutely name as the American

TOP—*Corner Saloon* by Edward Hopper (Museum of Modern Art). MIDDLE—*Black Iron* by Charles Burchfield (Frank K. M. Rehn). BOTTOM—*Marsyas Enchanting Hares* by Elihu Vedder (Ferargil Galleries).

tradition. At least if one uses the words "tradition" and "style", or attempts to emphasize "quality" too greatly, these words are likely to serve as an impetus for journalistic squabbles.

The Great Internationalists

Working during the same times, and definitely European, if not expatriot, were many important personalities whose paintings are absolutely part of the history of American art. We have the delicately accented moods of Whistler, the surprising vitality of Cassatt, the elegance and brilliance of Sargent, the swiftly brushed scales of Chase, the taste, versatility and erudition of La Farge, along with the scholarly and virtuosic performances of Duveneck.

Inness, at his best, pronounces with appropriate sentiment the splendor of a rich, romantic, and effulgent nature. His art is the re-interpretation of the Barbizons, as well as the great curtain descending upon the last fully-realized pictorial inspirations of a now classicized Hudson River School. A picturesque quietude of mood accompanied by a vague tone of uncertainty overshadows Blakelock and Fuller.

Throughout this period of American painting, largely sustained by the personalities and individuals recently touched on, is reflected the influences and impacts of the swiftly modulating sequence of style taking place in France, in Germany, and to some extent, in Holland. These artists, for the most part, were civilizing influences themselves as teachers and internationals. Sargent, Duveneck, and Chase, helped to form the opinions of important collectors.

To Mary Cassatt we are doubly indebted for her influence in shaping the ideals of some of the greatest American collectors and in establishing a closer understanding of the qualities inherent in the French tradition. Indeed one has but to read the temporarily shelved James Huneker to be reminded of the great gifts that these painters distributed to the talent of our growing nation.

Dangers of the Super-Chromo

Perhaps the basic and underlying motivation of American art is realism. By realism may be implied an almost super-realism—an interpretation of nature in landscape, nature static in still life, nature in action and illustration, that is, a super-something, perhaps super-chromo. There seems to be on the part of a certain number of artists an avid desire to return to the stark but vivid interpretations of American life. Recently this retreat has been called by various school names, such as "Regionalism" and the "American Scene." Not always, but often, the artist working in these arbitrarily named schools or categories makes use of old effects with quaintness and a seriously strained naivete. He seems willing to exhume nearly too easily, and without much effort, a simple, direct, dignified Folk Art, or at the same time he consciously revives the honest approach not to be

TOP—*Mortality and Immortality* by William Harnett (Downtown Gallery). By "Immortality" Harnett meant Duveneck. MIDDLE—*Coryell's Ferry* by Joseph Pickett (Whitney Museum). BOTTOM—*Fruit in Dish* by James Peale (Maynard Walker).





Encounter: ISABEL BISHOP
Lent by Midtown Galleries

misread in the color-lithographs of the good firm of Currier & Ives.

A great deal of this archeological wish-fulfillment has been recently practiced by the self-consciously socially conscious groups of our contemporaries. However, some of these performances have turned out remarkably well. We see the energies of the epitheted "Ash Can" school, comprised of Henri, Luks, Sloan, Shinn, Bellows, and the emotional patterns in paint set by Glenn Coleman and "Pop" Hart, nobly sustained. And so they should be.

The Impressionists

Through the authenticated American Impressionists, such as Theodore Robinson, John Twachtman, John Alden Weir, and Childe Hassam, the American eye gained gallery experience and be-

came naturalized with sunlight. The pictures given us by these men, by the late Ernest Lawson, and by the master of realistic abstraction or nature formally redesigned in light, Maurice Prendergast—each of these artists performed splendid accomplishments in the history of American picture-making.

The Armory Show

Throughout the span of two decades from the 1890's to the Armory Show of 1913, the United States became the growing market for arising schools of French painting. As we well recognize, this country has largely financed every school from the collectors' items of the Barbizons to the present day internationals, including the Surrealists. Each new movement has met a market.

It is credited by some that Chicago's

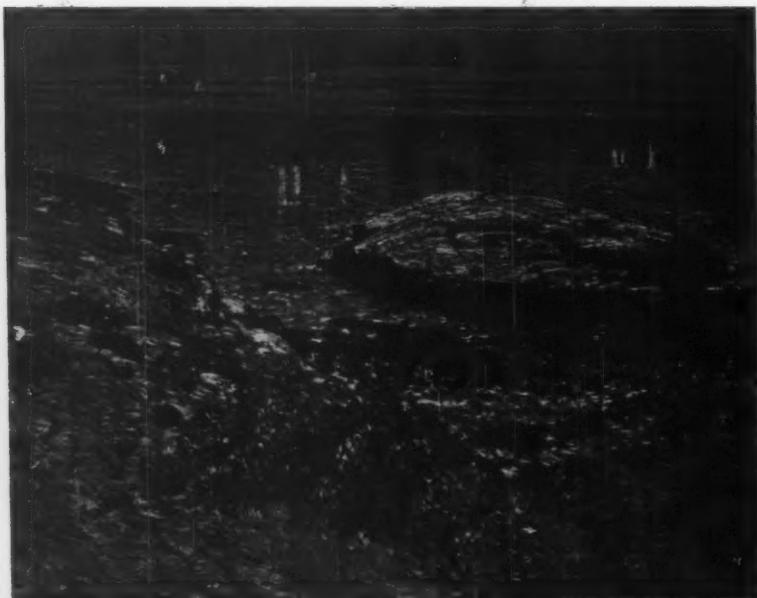


Red Bucksaw: JOHN E. THOMPSON
Lent by the Artist

great exposition of 1893 opened the gateway between Europe and this country. That is a matter of critical conjecture and interesting as an observation that has to do more with the borrowing of ideals and ideas of architecture than the "plastic" exhibition gallery arts. It has been said that America became of age in 1893. It was also said that America became of age again in 1913, when the celebrated Armory Show broke the prejudices and improved the vision of the American public.

It would be tedious to the point of boredom to attempt to describe the effects of the Armory Show, but it must be remembered that the country has never forgotten its importance. Also this great exhibition was really organized by a few artists for other artists. Subsequently, through the impulses and

Early Morning Calm, Isles of Shoals: CHILDE HASSAM
Lent by the Macbeth Gallery



Girl and Calf: GEORGE FULLER
Lent by the Babcock Gallery



The Art Digest



Autumn Wind: RUSSELL COWLES
Lent by Dalzell Hatfield



Summer Day: HOBSON PITTMAN
Lent by Wright Ludington

guidance of Arthur B. Davies, Walt Kuhn, Max Weber, and Walter Pach, this exhibition was successfully accomplished. Its aftermath still lingers to worry those quaint groups who nostalgically band themselves today under the capital and bully banner, "Sanity in Art."

Rediscovery of America

Today we are nearly three decades removed from the Armory Show. Many of the American artists whose work was exhibited in this great exhibition and who were considered the adventurous young "moderns" of the days before the first World War, are now represented in the majority of our museums.

During the years between 1913 and 1923 many an American artist was forced by circumstance to rediscover his own country. But from about 1930

to '33 and '35 the depression sent the artist not only away from Europe, but from New York also. At this time he became a member of his own city and community. He began to re-experience something rather akin and similar to the Folk Artists and the beginners of the Hudson River School of a hundred years before. As these men of another century discovered new frontiers scenically, many of the artists of the past decade began again to discover and explore their own native environments.

The most generous sponsor, as far as interest, encouragement and financial support of any volume, has been the United States Government. The Federally backed and organized government projects have established the American artist in his own home, so to speak. Despite any criticism, the people of this

country owe to our government a tremendous debt for the advancement of certain community enterprises suited to a particular place and purpose. As we all know, the art projects sponsored by the United States Government have enriched community life throughout the entire country.

One of the greatest advancements was made in creating and establishing the community art centers, which brought exhibitions of all types and interests to the rural communities and the congested areas of the metropolitan cities as well. For the successful administration and the use of critical discrimination our country is deeply indebted to Holger Cahill, Edward Bruce, Forbes Watson, and several others.

Then too, and not to be dismissed as merely the part of a facade of contem-

Mrs. Gardiner Greene Hammond:
JOHN S. SARGENT. Lent by Mrs. Hammond

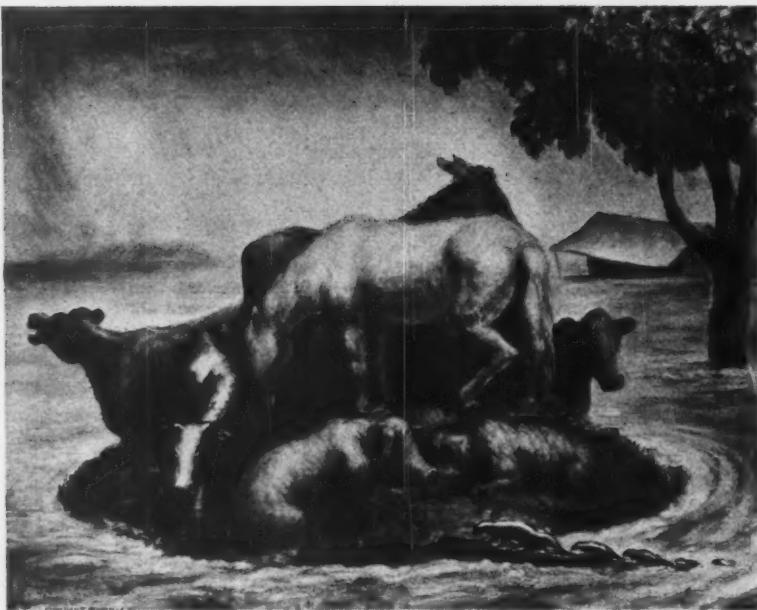
Tone Poem: ROBERT BRACKMAN
Lent by the Macbeth Gallery



June 1, 1941



15



Sanctuary: JOHN STEUART CURRY.
Lent by Associated American Artists



ABOVE—*The Biglen Brothers Ready to Start the Race*: THOMAS EAKINS. Lent by Whitney Museum

BELOW—*Two Figures on a Beach*: WINSLOW HOMER. Lent by Denver Art Museum



porary events, is the tremendous amount of work accomplished by the Whitney Museum in its wise and understanding policy, carried out by Juliana Force, of exhibiting as well as acquiring the new and rapidly changing work of the living artist. Likewise, the Museum of Modern Art has greatly helped to keep the record and interpret the art of our times and our country.

In Terms of Individualism

Painting during the last three decades in this country cannot be confined to any set of schools or ideals. From the time of the Armory Show, the development of the "Eight," and the arising internationalism, we are compelled to think almost altogether in terms of the individual artist. Each one who helped establish a direct exchange of European ideas, such as Davies, Weber, Kuhn, and Marin, were highly individual too and contributed forcefully to the collective energies of our advancing creative abilities.

Today the United States has the greatest number of young and gifted artists in the world. Many of them are still quite young and almost dangerously talented. Whether their talents will mature into something that is recognizable as a school, style, or tradition, such as the world has recently had in France, largely depends upon the immediate future of our democracy.

There have been a number of attempts to force the issue of a national school these last ten years. It is in vain that we name various groups of artists as being of the "American Scene" or under the heading of "Regionalism." The particular flavor and personality behind Burchfield's painting, or the insistent rustic baroque initiated by Thomas Hart Benton still remain as highly individual expressions. We have written elsewhere and many times that "Regionalism" is not a new movement, but that the artist brings to national, or even international attention, as in the case of John Steuart Curry, limited or local facts and makes them important through his particular strength of personality. The facts of the subject matter seem rather secondary in importance, except when these facts emotionally stimulate the artist to say something about his environment or community which is more than merely pictorial gossip.

The Role of the Museum

It would be unfortunate not to comment upon the significant role that the art museums and art centers can, do and should play in the continuation of American painting. Outside the great metropolitan areas many institutions have regularly given annual exhibitions, which have drawn to national attention as well as to local prominence the work of the best talent of their immediate regions. Quite often, through these exhibition activities, artists have entered the stream of our national consciousness. It is the duty of the American museum to support these activities and to help create an audience, not only for the artist of national prominence, but those of local importance too. The museum does not make the artist. Quite to the contrary, the artist makes the museum.



Portrait of Giulio Gilardi: ANTONIO MORONI (1510/25-1578)
Acquired from Harding Collection



A Beggar-Philosopher: LUCA GIORDANO (1632-1705)
Lent by E. & A. Silberman

Italian Baroque Forms Important San Francisco Exhibition

IN THE FIRST Baroque show the West Coast has ever seen, Thomas C. Howe, Jr., director of the California Palace of the Legion of Honor in San Francisco, has assembled 115 canvases by Italian artists of the 17th and 18th centuries. The show, which remains on view at the Palace through June 15, comprises examples by more than 60 artists, among them such notables as Caravaggio, Annibale Carracci, Crespi, Strozzi, Moroni, Guercino, Magnasco, Reni, Cortona and Tiepolo.

Of special interest to the show's visitors are the three exhibits which will remain at the Palace as new additions to the permanent collection: Antonio Moroni's *Giulio Gilardi* which was formerly in the J. Horace Harding Collection and was purchased through the Mildred Anna Williams fund from Knoedler and Co.; Louis Boilly's *Portrait of a Boy*, acquired by H. K. S. Williams from the Mrs. Henry Walters collection and presented by him to the museum; and Bartolommeo Bettera's *Still Life with Musical Instruments*, also given by Mr. Williams.

The Baroque period covered in the exhibition began, Director Howe points out in an excellent catalogue essay, when late in the 16th century Annibale Carracci and Caravaggio, "protagonists, respectively, of the academic and the naturalistic movements," arrived in Rome. Revolting against the over crowded allegories then popular in the Italian capital, Carracci produced an eclectic art, represented by two works in the San Francisco show, a self-portrait and his *Man Seated at Table*.

Caravaggio came into the Baroque classification from an approach diametrically opposed to that of Carracci. "From the beginning," Howe writes, "Caravaggio scorned the slavish adulation of classic sculpture prevalent at

that time, preferring to choose his models from nature. . . ."

Caravaggio, too, had followers and examples by the Spaniard Ribera, Carraciolo and the latter's follower Stanzone represent them at San Francisco. The individualist Salvator Rosa of Naples is included with a *Self-Portrait* and a *Landscape*. Rosa, though he didn't found a school, greatly influenced a later painter who now is enjoying a resurgence of interest and who has four works in the Palace's show—Ales-

sandro Magnasco, the Genoese master.

Another Neapolitan painter strongly represented is Luca Giordano, seen in his charmingly intimate *Flight Into Egypt* and his powerful *Philosopher*.

Carrying the show over into the 18th century are the exhibits, already mentioned, by Magnasco and those of Giuseppe Crespi. From these men stem the exhibited art of, respectively, Guardi, and Longhi and Piazzetta. The Venetian, Tiepolo, closes the show with a flourish.

Right Church, Wong Pew

There was a little behind-the-scenes controversy brewing in San Francisco just before the opening of the recent Rice Bowl Festival, all of which Herb Cain duly reports in the *Chronicle*. It seems that some of Chinatown's leading artists, "like Dong Kingman and Wong Siuling, formed an art section to exhibit their works during the celebration. The festival directors placed them under the committee on decorations. To the artists this was the prime insult.

"Our works," they said, "are creative, not decorative." So the art section was transferred to another group, to everyone's satisfaction. The artists were placed under—the committee on entertainment."

Pays \$40,000 for Cowboy Art

According to Arthur Millier of the Los Angeles *Times*, C. R. Smith, president of American Airlines, last fortnight paid \$40,000 for the large collection of paintings, bronzes and sketches by the late Charles A. Russell, famous cowboy artist, left in the estate of the artist's widow. Smith, a Texan, plans to take the works to his New York home and later present them to the University of Texas.

Brueghel for California

The newest addition to the Mildred Anna Williams Collection of the California Palace of the Legion of Honor at San Francisco, is *Harbor Scene* by Jan Brueghel the Elder.

A lively work in which an activity-dominated foreground contrasts effectively with a stretch of placid water at the rear, the canvas is dated about 1603 and is similar in style to the Brueghel compositions now in German collections.

Welcome, Santa Barbara!

"The opening of the Santa Barbara Museum of Art, under the able directorship of Donald Bear, adds one more significant unit to a rapidly growing group of cultural institutions on the Pacific Coast. The trustees of the museum are to be congratulated upon their selection of such a capable director, and also for their initiative in bringing to realization a museum which promises to be one of the most active ones in the west."—ROLAND J. MCKINNEY, Director, *Los Angeles Museum*.



Italiennes: COROT



Jane Avril Dancing: TOULOUSE-LAUTREC

Robinson Art Viewed in Los Angeles

SUPPLEMENTING the Los Angeles Museum's exhibition of French paintings of the last decades are the 67 paintings of the noted Edward G. Robinson Collection. To remain on view during June and July, the canvases are described by Louise Ballard, the Museum's curator of art, as visual proof of the collection's ranking importance.

"Seen as a whole," Miss Ballard reports to the DIGEST, "the collection gives a curious effect of power. There is little that is sweet or merely charming, even in the examples of Impressionism. Yet there is never a repellent harshness to these powerful emotional effects. Obviously, the paintings have been chosen for their intrinsic aesthetic values rather than for subject matter or for the assembling of great names regardless of quality in the examples. These examples have quality."

Miss Ballard's account continues: "Chronologically, the first names in the collection are those of Delacroix and Gericault, the former represented by a small, jewel-like *Odalisque*, and the latter by the chubby *Trumpeter on horseback*. Then comes the magnificent and monumental figure-piece by Corot, known as the *Italiennes* or the *Woman with Yellow Sleeves*.

"Equally important are the four Degas pastels. The large *Two Dancers* is the most exciting, but the *Dancers in Rose* and the *Dancers in Green* are wonderful combinations of abstract form created by strong line and softened by pyrotechnic color."

The Impressionists Monet (*Snow Scene*), Pissarro (*Dead Tree*), Berthe Morisot, Bonnard, Vuillard and Renoir (*Bather and Young Girl in Pink*) are effectively represented.

Cézanne's *Black Clock* was designated by Miss Ballard as "one of the most stirring things in the collection." It has, she wrote, "the solid simplicity of a Doric column, while Van Gogh, in his *Arles Landscape*, creates with his calligraphic brush-strokes a stark row of crippled trees that have the vital strength of a Gothic pillar."

Gauguin's *Flowers of Tahiti* and

Horsemen on the Shore, Toulouse-Lautrec's dashing *Jane Avril Dancing*, Seurat's *Le Crotoy*, Forain's *Courtroom Scene* and Utrillo's *Street Scene* are some of Robinson's post-Impressionist works singled out for mention by the museum's curator. Matisse's *The Dessert* she described as "a magnificent job of painting."

Picasso's *Entombment* is included in the show, as are four Rouaults, among which are his *Old Clown*, noted for its "melancholy splendor," and *Flowers*, a canvas of "hectic brilliance." Concluding the Robinson loan are works by Derain, Segonzac, Pascin, Sickert, Rivera, Speicher, Kuniyoshi, Lovet-Lorsi and the Los Angeles artist Fred Sexton.

French Show in Los Angeles

The brilliant chapters written in world art history by the French artists of the past century come vividly to life, but in abridged form, in the traveling exhibition, "Painting of France Since the French Revolution." This show, reported and illustrated in the Jan. 1 issue of the DIGEST when it was shown at the De Young Museum in San Francisco and in the Feb. 15 issue when it was shown at the Metropolitan in New York, opens at the Los Angeles Museum June 14 and remains on view through Aug. 15.

As in the other centers in which it has been exhibited, the show will be supplemented by locally owned canvases of the period. Two additions to the Los Angeles show are Forain's *Return of the Refugees* and *The Picture Dealer*, both from the museum's Preston Harrison Collection. The most important supplement, however, consists of the 67-painting Edward G. Robinson collection (for details of this segment of the show, see above).

San Diego Acquires a Biddle

The Fine Arts Gallery of San Diego has just acquired a still life, *Japanese Melon*, by George Biddle, through the Frank Perls Galleries of Hollywood.

Gives Two Stuarts

THE new Santa Barbara Museum, which, under the direction of Donald Bear, will open on June 5, has received from Mrs. Charles S. Dennison, local patroness, its first gift—two important portraits by Gilbert Stuart. Depicting Lt. Samuel Doggett and his wife, Elizabeth Badlam Doggett, the canvases were painted in 1815 in Boston and have remained in Mrs. Dennison's family ever since her ancestors sat to the noted portraitist.

The new Santa Barbara accessions, which will constitute important units in the museum's early American collection, were painted shortly after Stuart executed his famous *Athenaeum* portrait of Washington and were first exhibited in Boston in a Stuart show in 1828. The Boston Museum exhibited them also, in 1880.

Mrs. Dennison, the donor, is the widow of Charles S. Dennison, nationally known paper manufacturer. She has lived in Santa Barbara since 1917 and up to a year ago divided her time between her California home and the French Riviera.

Tribute to Albert Bender

The late Albert Bender, tireless art enthusiast and patron, is honored in the May Bulletin of the San Francisco art Association. Included are laudatory essays and recounts of Bender's many benefactions written by Ralph Stackpole, Charles E. S. Wood, Edward Bruce, Lee F. Randolph, and Grace L. McCann Morley.

The Bulletin also announces that plans for an Albert Bender Memorial, in the form of a grants-in-use fund for artists and students, are being formulated. The Association is serving as a clearing house of contributions and plans, thus avoiding duplication of endeavors. Dr. Monroe G. Deutsch, vice-president of the University of California, heads the central committee.

Portrait in Fresco

Not all Diego Rivera frescoes are measured in areas of numerous square feet. Last winter he painted a portrait in fresco of Frances Rich, talented sculptor daughter of actress Irene Rich and the creator of the plaster bust of Donald J. Bear on page 9. Miss Rich's portrait has been built into a wall of her beach home at Santa Barbara.

There's No Accounting

Comments Herb Caen in the San Francisco Chronicle: "Strange taste some people have. Lt. Commander Donald H. Armstrong, retired, of Sonoma, for instance. He's having Angela Minutoli, the artist, paint a mural for the new playroom in his home—motif is Hell, and the devils are the three dictators, Hitler, Mussolini and Stalin."

Unions Hit Disney

Expanding their front, American unions have hit the Disney organization and late last month threatened to go on strike for recognition. Complications grew out of the fact that as usual, more than one organized body of unionists claims to represent a majority of the Disney artists.

Barse Miller Shows

DURING JUNE Barse Miller brings to the Ferargil Galleries a group of 25 watercolors painted in the 18-month interval since his last New York show. Winding roads with scattered shrubs, deserts, mid-Victorian architecture and people caught in amusing poses are favorite subjects for Miller. In presentation they vary from the scantly sketched *Boy With Tuba* to a series of detailed studies painted at the Lockheed airplane plant.

One of the most provocative pictures is the *Tatoo Artist* working on a sailor client, his own body a regular show case of items that might interest the tatooee. Most native is the lone farm landscape with a yard full of squealers called *Pigs in Clover*. In these pictures Miller, a Californian who now spends his summers teaching in Vermont, demonstrates the ability and originality of conception that have made him one of the West Coast's leading painters. If the watercolors are sometimes too loosely painted, it must be said that Miller is fearless in his approach, selective in his design and entirely refreshing in his viewpoint.

Stotesbury Art Goes West

The suave, brilliant portraits by Raeburn, Hoppner, Lawrence and Romney which form the famous Edward T. Stotesbury collection will be on view from June 25 through July at the California Palace of the Legion of Honor in San Francisco. Seen earlier at the James St. L. O'Toole Galleries in New York (THE ART DIGEST, May 1) the portraits were originally acquired through the late Lord Duveen who brought many of them to America from ancestral English homes.

In the collection are six Lawrences, including his *Lady Elizabeth Conyngham*, reproduced on the cover of the May 1 DIGEST; two Raeburns, four Hoppers and nine Romneys. Almost all of them, during the past two decades, have been featured in important museum loan shows.

Tatoo Artist: BARSE MILLER. At Ferargil Galleries, N. Y., to June 15



Venus and the Lute Player: CHARLES V. UMLAUF

Dungan Dissects Oakland Sculpture Annual

H. L. DUNGAN of the Oakland *Tribune* "liked immensely" the Oakland Art Gallery's annual sculpture show. The exhibition, which closes June 1, was juried by Elah Hale Hays (conservative), Jacques Schnier (intermediate) and Robert Howard (radical), with Miss Hays appearing, besides, as guest of honor exhibitor.

After noting that modern sculptors, in contrast to the classic Greeks, distort their figures, Dungan wrote that the show pleased him immensely "even if some of the fat-legged examples did give us a slight tinge of elephantiasis and the thin torsos left us no stomach for dinner."

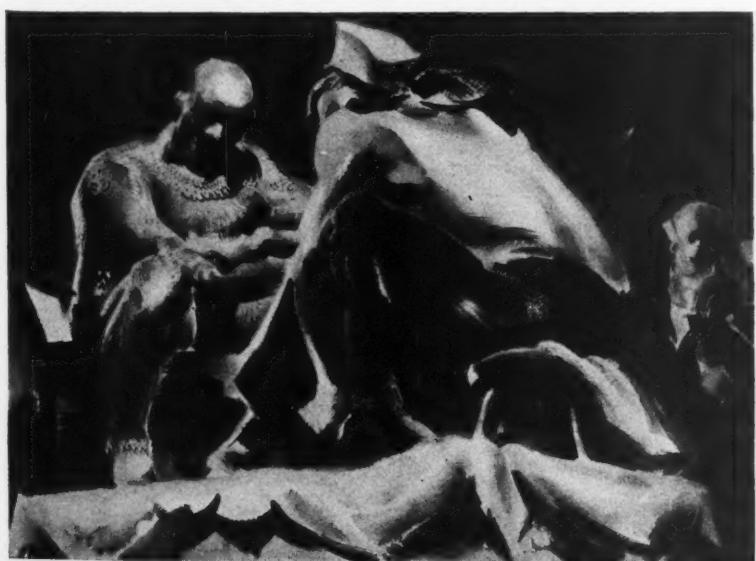
One of the *Tribune* critic's favorites was *Venus and the Lute Player* by

Charles Umlauf of Chicago (reproduced above). "The surface texture," he wrote, "is good, the misshapen human figures have a strange grace about them; the lines flow easily. Now Venus has two faces on her head and the lute player three, which is not a bad idea for if you were a lute player or anyone else you'd need three faces to watch Venus, and no doubt Venus needs two to see what's coming."

The perennial theme of Leda and the Swan as interpreted by Hans Mangelsdorf handed Dungan an intriguing surprise. In this case Leda "is flirting with a pelican instead of a swan. The pelican is not very responsive. No doubt he is full of sardines and wants to sleep, but in his slumbers he fits smoothly against Leda's knee and into the general design, which is practically nude. Leda is all right, too, although rearward she needs one of these new plastic girdles."

Other works to draw comment from Dungan were Miss Hays' *Overmantel Decoration*, a sharply incised design of three dancers; Kisa Beeck's *Sniffing Panda*; Valerie Kaun's *Cassandra*; Lulu Hawkins Braghetta's "small and lovely ceramic nude" called *Spring Flowers*; Harry A. Donlevy's *African Head*; William G. Huff's *Noguchi*; Raymond Puccinelli's *Chinese Woman*; Jane F. Hess' "powerful" *Portrait of Brother Leo*, and Jacques Schnier's "outstanding" *Portrait of a Woman*.

Dungan liked the "flowing, easy lines" of Robert Howard's *Torso*, but grouped under the heading of "fat objects" the sculptures by David Green and Brents Carlton. Another work, Clare Falkenstein's *Drift*, "a chunk of wood that might have been cast up by the sea," led the *Tribune* critic to observe that "artists should be a little shy when they compete with the ocean—it does such a tremendous and complete job whatever it is about."





Center Panel of the Worcester War Memorial Mural: LEON KROLL

Amid New Wars Kroll's World War Mural Is Unveiled in Worcester

AFTER three and a half years Leon Kroll's much-discussed Worcester mural comes before the public. Presentation of the War Memorial Mural by the Worcester World War Memorial Commission was made on May 28 at the Worcester Municipal Auditorium, with George F. Booth, chairman of the commission, and Francis Henry Taylor, director of the Metropolitan Museum, participating in the activities.

This huge tribute was first considered when a committee of 200 Worcester citizens decided to erect a suitable memorial to the men and women who died in the World War—long before men and women started dying in its sequel. Through public subscriptions \$160,000 was raised, but the bank holiday of 1933 tied up the funds and it was necessary to wait until the financial situation cleared up. Finally, in 1937, the Commission was able to go ahead with the Memorial, which now included plans for the mural. Of the dozen or more artists considered, Leon Kroll was the unanimous choice of the Commission. To give the people of Worcester a chance to become better acquainted with Kroll's accomplished talent, a retrospective exhibition of his work was held at the Worcester Museum in December, 1937.

The size of the mural itself was a challenge, being on the scale of the largest decorations in Europe—those of the Vatican, the Doges' Palace in Venice and the Library of the Chamber of Deputies in Paris. The first year was spent on compositions and studies and on obtaining heavy linen canvas, 30½ feet high and 33 yards long in a single piece without knots or seams. It covers 2,500 square feet.

Then with the assistance of two young helpers, Claude Domec and Nicholas Carone, winner of this year's Prix de Rome in painting, Kroll set about telling his story. The mural is thoroughly

characteristic of Kroll; in some cases he has even incorporated familiar themes from earlier canvases.

Despite the peaceful attitude of the standing, sitting and reclining figures in Kroll's idyllic landscape, the work was developed under conditions of world havoc—the successive outrages of the Totalitarian powers, the rape of Finland by the Soviets, the sell-out of France, the invasion of Poland, Holland, Belgium and Greece, and with England gallantly fighting a second

world war to correct the mistakes of the first. A difficult enough task to perform, to mark the memory of those who died in one war with the endless fighting of another war rending the world.

"Kroll has felt the solemnity and timelessness of his subject and has expressed it powerfully and directly," writes Francis Henry Taylor. "Whatever the terrible consequences of the years ahead of us, the Worcester Memorial Chamber will maintain its placid dignity."

Friends of the de Young Museum Organize

AN INTELLIGENT MOVEMENT to widen the scope of the M. H. de Young Memorial Museum was recently launched in San Francisco with the recruiting of sixty prominent art lovers to act as a new and vital Museum Society. The Society, says the San Francisco *Examiner*, has been organized to meet a long felt need—the further development of the de Young Museum through the interest and patronage of those persons who wish to stimulate the cultural life of the community to its fullest extent.

Once looked upon as a mausoleum for dust-shrouded and defunct buffalo, the de Young Museum, under the wise directorship of Dr. Walter Heil, has in recent years become one of the nation's leading museums, with an average annual attendance of 625,000. It was Dr. Heil who brought the French masterpieces, on view in June at the Los Angeles Museum, to this country. With this additional public backing, the de Young Museum should make even more rapid progress.

The Museum Society's funds will be used only for art acquisitions, educational activities and important exhibitions, since museum salaries and current expenses are provided by the city and county of San Francisco. The group

will function as a body entirely separate from the board of trustees of the museum.

Members of the new Society will receive as well as give. Among the privileges extended to members will be: free subscription to the *Pacific Art Review*, a scholarly and handsome publication that has just made its first quarterly appearance; free subscription to other museum catalogues and publications; invitations to previews; special art classes and access to the projected club rooms. Mrs. Ferdinand Thieriot is the acting chairman.

Refused to Remain Static

Clifford Gessler, former Letters and Arts editor of the Honolulu *Star-Bulletin*, spoke at the San Francisco Fine Arts School and Gallery last month in connection with the exhibition there of Hawaiian oils, watercolors and lithographs by Madge Tennent. Dr. Gessler traced the development of the artist with special reference to her abandonment some years ago of portraiture to engage in experimentation in the use of Hawaiian forms. He stressed her refusal to remain static or repeat herself and noted her determination to grow in art expression and character.

On the Rivera Wave

EDITORIALIZES the New York *Times* on the acres and acres of Rivera-esque murals north of the Rio Grande: "Diego Rivera was the most important single force behind our vast eruption of mural art under WPA auspices some half a dozen years back. He provided not only the art form itself but the theme, which was social significance, and the technique, which was Aztec. At the height of the Rivera wave, about three years ago, Mayor La Guardia showed strong displeasure with a little statuette of himself exhibited in one of our local open-air shows; and Mr. La Guardia is not a notorious reactionary. One could guess the reason why. The sculptor made Mr. La Guardia look like a Mexican school teacher."

"Everybody in our American murals at that time looked like a Mexican, and nearly always like a Mexican peon. Pilgrim Fathers landing on Plymouth Rock, Huguenots disembarking in New Rochelle, covered-wagon pioneers starting out for Oregon—in the new murals they all did it with an air of having just read *Das Kapital*."

Mrs. Nelly Murphy, 74

Mrs. Nelly L. Murphy, painter and wife of Artist H. Dudley Murphy, died May 12 at her home in Lexington, Mass. She was 74 years old.

A Californian by birth, Mrs. Murphy studied at the Boston Museum school and held one-man shows in Boston, New York and other art centers. From 1893 to 1915 she was active as an illustrator of children's books. Mrs. Murphy was a member of the American Watercolor Society, Grand Central Galleries, Guild of Boston Artists and the Boston Society of Watercolor Painters. Her husband, H. Dudley Murphy, survives.

Tomorrow's Antiques

The Walker Art Center in Minneapolis has organized another of its imaginatively conceived and dramatically installed exhibitions, this time one extolling the high quality of design manifested in modern household utensils. Basing its show on the theme that "Today's utensils will be tomorrow's antiques," the Center has brought together glass and tableware, textiles, lamps, refrigerators, stoves and (to make the exhibition really inclusive) a sleek new garbage pail.

Illuminating captions explain the commendable qualities of the exhibits. On view through June, the show was assembled by personnel of the Minnesota WPA Art Project.

Walters Sale Nets \$646,684

The recently concluded Parke-Bernet auction of the art properties of Mrs. Henry Walters was one of the most important of the past few years. Total proceeds were \$646,684. Mrs. Walters is the widow of the late Henry Walters, chairman of the Atlantic Coast Line.

Frenchmen at Perls Galleries

The June feature at the Frank Perls Galleries in Hollywood is a show of drawings, lithographs and etchings by Matisse and Picasso.

June 1, 1941



Reclining Nude: FLETCHER MARTIN

New York Sees Fletcher Martin Drawings

AN EXHIBITION of drawings by Fletcher Martin, held during the past few months at the Denver Art Museum, the University of Iowa and the Des Moines Art Association, is the June attraction at the Midtown Galleries in New York. Martin has figured much in the news lately, having succeeded Thomas Hart Benton as head of the painting department at the Kansas City Art Institute. This past season he was instructor of painting at the University of Iowa, a position formerly held by Grant Wood.

Having made so spectacular a rise as a painter and instructor, there may have been doubts as to whether it was Martin's robust personality or his work that had forced him so quickly upward. And there may have been doubts as to his ability as a draftsman. But anything like this is quickly dispelled after viewing this fine selection of drawings. They furnish further evidence of Martin's qualifications for his sensational success and reveal him as a skilled draftsman.

Martin has a way with a crayon. In this show he divides his talents between

unconventional nude poses and Iowa farm scenes, with a rancher and Wild West scene thrown in for good measure. There is a lyric quality about these classical figures, the line drawings showing a feeling for pure form with simply treated contours.

Addison Buys Drawings

Drawings by Doris Rosenthal, Emlen Etting and Paul Cadmus have been purchased from the Midtown Galleries, New York, by the Addison Gallery of American Art. Doris Rosenthal's charcoal drawing of a pair of Mexican girls, *Two Friends*, is a fine example of this artist's flow of line and strong sense of design.

The Emlen Etting drawing is the original for one of the illustrations for the Book of Ecclesiastes. Etting's drawings were shown at the Midtown concurrently with the publication of the book by New Directions last November. *Horseplay* by Paul Cadmus is a drawing of two boys in a locker room, similar to a painting and an etching made by Cadmus of the same subject.

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Deborah: GLADYS ROCKMORE DAVIS

Some of the Best

AT NEW YORK's Rehn Gallery after June 7 may be seen a summer selection of works by some of America's leading painters. A number of the pictures have been seen in national shows, while others are making a public appearance for the first time.

Peppino Mangravite has a rustling russet-toned *April Wind*, a girl in billowing robes before an open window, distinctive in its freshness and effortless presentation. It is like a nebulous cloud alighting permanently on a canvas. Eugene Speicher contributes a severely modelled head, rich in texture and color, and Henry Varnum Poor offers *Indian Summer*, a young lady in a red robe against a strong afternoon-in-autumn light. Other atmospheric conditions are caught in Georgina Klitgaard's frosty-toned *The Village* with its white church and village square, and Charles Burchfield's *Winter Rain from the East*, its bare tree forms adding a bleak note to the street below.

Another arresting canvas is *Deborah* by Gladys Rockmore Davis, a portrait of the artist's daughter sitting with awkward childish composure and painted in deep tones of velvety richness. In contrast is John Carroll's wraith-like sleeping girl whose lily white hands affectionately brush a brown masculine hand. This rather loving version of romantic tranquillity is logically called *The Hand*. Other pieces are a somber-hued still life *Acorn Squash* by Henry McFee, an interlocking group of brown Coney Island bathers by Reginald Marsh, one of Henry Mattson's turbulent seas, and representative works by Peggy Bacon, Tom Craig, Bruce Mitchell, Hopper, Kantor, Kenneth Hayes Miller, Riggs and Watkins.

Soderberg's Watercolors

Another June exhibition at the Feragil Galleries will be watercolors by Y. Edward Soderberg, who is best known for his etchings and watercolors of boats and surf. This show, Soderberg's first in ten years, will include ski pictures and landscapes as well as sailing paintings and seascapes.

Cathleen Mann

CATHLEEN MANN, Marchioness of Queensborough, joins the June exhibitors in New York with an exhibition of portraits and flower subjects at the Carroll Carstairs Gallery from June 3 to 13. The daughter of Harrington Mann, noted chiefly for his portraits of children, Miss Mann reveals evidence of living up to her father's prestige. She has a certain sense of character as in the portrait of Mrs. Richard Tauber, wife of the singer, and the bristly-haired Cunningham-Graham, writer and etcher.

In some cases Miss Mann proves herself to be a direct painter with a keen feeling for plastic pigment, but other canvases are less fortunate. Most successful are the vivid flower studies.

Still Lifes With French Accent

Virility and originality mark the exhibition of still lifes arranged at the Lilienfeld Galleries until June 21. Composed of high quality work by French and American painters, the show is kept lively by a few unusual surprises, most agreeable of which is Feininger's still life of lemons and Vlaminck's forcible table arrangement.

Derain is represented by two simple compositions of flowers and fruit, and Max Peckstein with an assemblage of red and green apples. A sturdy American talent with a French accent is found in the solidly painted still lifes by Mommer, Nordfeldt and Werner Drewes.

Artists Congress "Calls"

The American Artists Congress, badly disrupted last year when a majority of its leading members resigned because of the Communist-taint question, plans a come back this month. Rockwell Kent, chairman, has just issued a "call" for the Congress to meet June 6, 7 and 8 at the Hotel Commodore, New York. Other signers of the "call" are: Philip Evergood, Peter Blume, Robert Cronbach, Adolf Dehn, William Gropper, Helen West Heller, Georges Schreiber, Raphael Soyer, Lynd Ward, William Steig, Charles Sheeler and Art Young.

Judging from the press release, the debate will be based largely on opposition to President Roosevelt's foreign policy.

How About Brooklyn U.?

Because the student executive committee of the University of California recently banned the American Student Union from the campus on account of its political beliefs, sculptor-donator Michael Gabriel Chepouroff demanded and received back a stainless steel bear he had given the institution two weeks earlier—symbolizing the spirit of the university. "This is not good sportsmanship," explained the disturbed sculptor, "and until I find a group of students who exemplify the spirit I have in mind I will keep my bear."

New WPA Landscape Class

A new class in landscape painting and composition, to be taught by Yun Gee, well known Chinese artist, has been added to the New York WPA schedule. This class will meet at the Museum of the City of New York.

The Art Digest



Still Life: PAUL KATONA

Cleveland Annual

BELIEVING firmly that "patronage always has been, and always will be, the most potent element in any artistic growth," Director William M. Milliken of the Cleveland Museum has made his institution famous throughout the land for its intelligent, constant and practical support of Cleveland artists and artisans. Through 22 annual exhibitions by local artists, arts new to the community (ceramics, for instance) have been developed and 4,490 exhibits have been sold for \$198,021, all of it going to Cleveland artists.

The 23rd annual, on view until June 8, was selected by Jurors Henry Varnum Poor (chairman), Olin Dows and Hobson Pittman, who, in a signed statement, paid tribute to the "outstandingly consistent, lively and talented work" which the Cleveland artists have produced. This year's featured exhibitor, whose oils and watercolors are not eligible for prizes, is Henry G. Keller.

Cleveland's current annual has already hung up an impressive sales record. As this issue of the DIGEST goes to press, Director Milliken reports the sale of 470 objects for more than \$6,000.

The show is huge and varied, a dramatic vindication of the wisdom and effectiveness of the museum's sponsorship policy. The list of the prize and honorable mention winners fills five pages in the museum's bulletin.

Named top winners in the various oil divisions were the following exhibits: (landscape) Carl Gaertner's *Car Stop*, Lloyd L. Westbrook's *Cedar Point* and Wray Manning's *Hot Spot*; (portrait) Eileen B. Ingalls' *Woman in Plaid*, Rolf Stoll's *Portrait of Anne Stanger* and John B. Hartman's *Bob*; (figure composition) Paul B. Travis' *John Contemplates the Coming of Spring*, William

Sommer's *Small Boy and Tess*, John B. Hartman's *Crucifixion* and Charles Campbell's *Men Without Women*, and (still life), Paul Katona's *Still Life*, E. Bart Gerald's *Summer's End* and Wray Manning's *Still Life*.

Special award winner in the mural division was Edward Winter, followed by Clement A. Cykowski, Grace T. Chase and Miriam S. Smith. Prize winners in pastel were George E. Bennett, Leroy Schrauf and Edith H. Peck; in watercolor, Wray Manning, Martin Linsey, Fritz R. Lindstrom and James E. Peck; in drawing, Louis Grebenak, Leroy Flint and Steve Bodnarzuk; in etching and intaglio processes, Frank D. Fousek, Kalman Kubinyi and Grace V. Leonard; in lithography, DeForrest H. Judd, Kalman Kubinyi and George V. Sluis; in relief cuts, Alice C. Laufer, Lester K. Kettler and Phelps Cunningham.

In the sculpture section prizes went to Alexander Blazys, Katharine G. Lange and Esther R. Samolar, and in ceramic sculpture to Walter A. Sinz, Thelma F. Winter and Viktor Schreckengost. Prizes were also awarded in pottery, fabric printing, weaving, jewelry, silver work, enameling and photography.

In the Family Tradition

Years ago, in a small Flemish village, a craftsman rose to prominence as a carver of magnificent frames. His commissions increased, and when orders began filing in from across the Channel, he opened a branch in London. From there another branch shot out, settling in New York, where Maurice Grieve, descendant of the original Flemish craftsman, carries on the family tradition of frame making.

The Grieve establishment has supplied frames to such collectors as Mellon, Frick and Huntington, and to important dealers, including Lord Duveen. Besides the custom made, specially designed and executed models, the firm also trades in quantity produced, lower priced frames in a wide range of styles.

Eight Non-Objectives

A group showing by eight American painters in the American Gallery of the Museum of Non-Objective Paintings during June consists of the work of Ralph Scarlett, Mary Ryan, Edward Landon, Werner Drewes, Ted Price, Florence Brillingher, Dwinell Grant and Maude I. Kerns, head of the art department of the University of Oregon.

In line with the educational policy of the Guggenheim Foundation, the director, Baroness Hilla Rebay, will continue to arrange shows by living Americans during the summer months.

New Collector's Gallery

The New Collector's Gallery has been opened at the Ferargil Galleries, New York, and during the months of June and July, will include a group of pictures and small sculpture by American artists at prices from \$25 to \$75.

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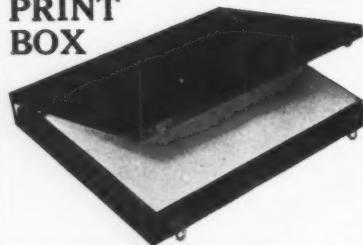
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Objects & Images: LOUIS GUGLIELMI

Downtown Group

A NEW selection of canvases, some of them fresh off the easel, make up the June exhibition at the Downtown Gallery. Most of the work deals not so much with present-day comments or studio arrangements, but with imaginary creations like Louis Guglielmi's *Objects and Images* and Mitchell Siporin's *Night Piece* with its shifting values and distorted haunted faces.

Bernard Karfiol has a more robust touch in the beer-drinking sailors, *Three Tars and a Girl*, while Julian Levi strikes a simple and amusing note in the wistful Negro girl called *Easter Sunday*. Two small heads by Jack Levine, one of King Solomon and the other a theatrically lighted *Fantastic Personage*, call for attention, as do Katherine Schmidt's *Angels on Window Sill* and Kuniyoshi's *Paula in Green*.

Other works are Charles Sheeler's severely patterned *Shaker Stove* and *Primitive Power*, Nils Spencer's *Signal at Highland*, two Rainey Bennett watercolors, Edmund Lewandowski's *Menomee River* and Raymond Breinin's unusually conceived compositions. Completing the show are two Harnetts.

Five-Man Show

A varied assortment of work may be seen at the Vendome Galleries where a mixed show by five artists is in progress until June 7. Prosper Invernizzi who worked with Henri and Bellows, paints winter river scenes with considerable impact. Another vigorous painter is Penelope Turle, who works out severe patterns with a combination palette knife and brush technique. Other important exhibits are the rather elegant *Macintosh Apples* by Dolores Lietze, *Coney Island* by Charles M. Ayer and *57th Street and 9th Avenue* by Irwin Zuckerberg.

Hudson River Today

ONE HUNDRED YEARS ago the Hudson River School, with its realistic canvases of leafed trees, shady glens and expansive views of the winding river found wide favor among Americans living in nearly every part of the country. Times and physical appearances have changed, but artists still find the historic region intriguing. The Contemporary Arts are presenting during June a 1941 version of the Hudson River School, showing how the moderns react to the stimulus that inspired Church and Durand.

The artists, all members of the Contemporary Arts Group, were told the theme of this summer's show in advance and each set about giving his impression of the Hudson, its banks, its barges, the sky line with skyscrapers and factory chimneys, Riverside Drive and Palisades Park. Portrayed mostly in muted tones of bluish gray, these canvases show marked contrasts in mood and technique, but still retain a similarity of color scheme. Although the thought is interesting and the effect rather diverting, there is a certain monotony of color that is best relieved by Tony Mattei's sweeping view of the river and tree-lined Riverside Drive, by Josef Presser's vividly colored *Ferry Slip* and by John Fellow's landscape.

Twenty Minutes Flat

In a recent issue of the New York *World-Telegram*, Peter Edson, purveyor of Washington chit-chat, made an astounding estimate of the number of minutes required to "do," tourist-style, the sights of the national capital. "Five minutes is enough to see Congress in action," he wrote. "Fifteen minutes will show you the wonders of the Capitol. Twenty minutes will do the wonders of the ages in the late Andy Mellon's collection in the National Academy of Art, and 20 minutes is about right for the White House."

Mr. Edson, who undoubtedly knows all about certain strata of life in the capital, should know that "Andy's" collection is housed not in the National Academy, but in the National Gallery. He should, furthermore, enter its portals sometime. When he does, the DIGEST challenges him to trot through its corridors, galleries and halls in less than the 20 minutes he claims sufficient to study the entire collection. Nay, he may even wear a track suit, Director Finley permitting.

Here and Abroad

Both American and foreign painters are holding the summer fort at the Marie Stern Galleries, where a selected exhibition will be in progress during June and July. Besides a variety of Bernard Lintott flower subjects, there are a large Jon Corbino composition, a massive Derain horse subject and selections by Edy Legrand and Brook.

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The Art Digest



The Country Store: A. B. Frost

American Genre in New York Exhibition

DOWN on Lexington Avenue at 30th Street is the Old Print Shop, a treasure house of rare old items, where one can pick up a century-old flower print for 50 cents or a cattle-grazing scene for \$100 or more. Stressing the work of "Honest Americans," undiluted American art whether folk, primitive, Hudson River School or genre, the Old Print shop offers during June and July a collection of these native pictures.

The school of Eastman Johnson and David Blythe is brought to mind by a few of these story-telling episodes such as *The Country Store* by A. B. Frost and the large unsigned work *Pitching Horse Shoes*. Another interesting canvas is the early near-primitive landscape of a toiling farmer and

his family with the extended message: "He that by the plough would thrive—Himself must either hold or drive." Presumably these long pictures bearing a motto and message were intended as mantle decorations where the family could view them daily.

Dog and cattle pastorals by T. H. Hinckley, sometimes referred to as the American Landseer, are on view. Although they lack the action quality of Lanseer's works, they are authentic and striking examples of animal painting, particularly the study of mountain deer on top of Mount Monadnock. There are also representative pictures by Thomas Doughty and Asher Brown Durand, a Ralph Earl portrait of 1749 and a Thomas Birch snow scene.

Milton Logan Freed

Milton B. Logan, former president of the defunct New York auction house of American Art Association-Anderson Galleries, has been freed on a suspended sentence for embezzling nine of his patrons of \$65,000 in receipts from sales of their art properties. Judge Bohan, in placing Logan on probation for ten years, pointed out that the jury had recommended mercy and that "strong punishment had already been meted out to him."

Judge Bohan also noted that Logan's co-defendant and real head of the auction firm, John T. Geery, had attempted to have him killed, and that Logan had barely survived a skull fracture given him by the hired assassin, John Poggi, who is now serving a ten to twenty year sentence. Geery, an insurance man who strayed into the art field, killed himself on Feb. 19, 1940, a few hours after his hireling failed to kill Logan for the \$150,000 insurance Geery held on Logan's life.

Miniature Print Society Founded

Under the direction of Alfred Fowler of Kansas City the Miniature Print Society has been formed. The members, who will be limited in number, will receive each year three original, signed proofs of miniature prints (5 x 5 or less in size) of high aesthetic quality.

The issues, which will be etchings, drypoints, line engravings and other types, will be limited in number to the society's membership and will be available only to members. The Society's first issue, to be distributed soon, is James Swann's *Winter Scene*.

Montclair Buys Sheets

The Montclair Art Museum has added to its permanent collection a watercolor, *Tierra del Sol*, by Millard Sheets, prominent California artist. The work, painted last year at Guaymas, Mexico, during Sheets' annual painting trip into that country, was acquired through the Dalzell Hatfield Galleries of Los Angeles.

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Living Room Designed by Virginia Conner Around Luigi Lucioni's Painting of John La Farge

Livable Rooms Built Around Original Art

THE PLAN of building a room around a picture is the subject of a competitive exhibition at the 460 Park Avenue Galleries until June 14. Well known decorators have designed five "three dimensional" walls around the paintings of Coulton Waugh, Charles Culver, Charles Baskerville and Luigi Lucioni in a "Come Live with Me," show. The motto of the venture is "First you get the picture, then you get the wall. Then you get the furniture, then you have it all."

First prize was given to a typical man's study designed by Joseph Mullen around Charles Culver's *Melancholy Winter Day*, complete with scattered magazines, portfolios of sketches, spilled ashes and two empty mint julep glasses on the table. It is a room that would torture the fastidious Craig's wife, but

uniquely designed with heavy brown leaves bringing out the rugged brown tones of Culver's vigorous painting. Second prize went to the room designed by Lee Cook around Charles Baskerville's *The Princess of Jaipur*, while the third award was given to a room created for Baskerville's "traveling-size" portrait of the *Duchess of Windsor*, painted in Nassau this spring.

The other two rooms concentrate on color accents, the yellow of Lucioni's portrait of John LaFarge (reproduced last issue, page 12), matched up with yellow upholstery and the touch of red in Waugh's *Black Stallion* picked up by pots of red geraniums. The jury consisted of three museum directors, Julian Force of Whitney, Laurance Roberts of Brooklyn and Monroe Wheeler of Museum of Modern Art.

His Fillings Fell Out

The critic of the San Francisco *Call Bulletin* termed Leland Curtis' exhibition at the Gump Galleries, comprising paintings done on the last Byrd Antarctic Expedition, "as exciting and individual a show as San Francisco has seen for some time." The paintings "are vivid, blue-white and of a striking glacial quality. It is no wonder that they are glacial. Curtis spent many months at the California Institute of Technology finding a formula for paint which would not freeze in 80-below weather. It was so cold that fillings in the teeth fell out, but Curtis' new paint held up."

Curtis took a colored camera with him just to prove that colors in Little America, are as vivid as he painted them.

Kappel Prints at Wesleyan

Philip Kappel, young Connecticut printmaker, is exhibiting during the early part of the month 80 drypoints in the Davison Art Rooms of Wesleyan University in Middletown, Conn. Kappel spent several years as a sailor, and his exhibition, logically, contains many prints dealing with yachts, ships and the sea.

Included also are views of Egypt, France, Haiti, Cuba and New England.

Buffalo's New Director

The School of Fine Arts at Buffalo has announced the appointment of Philip C. Elliott, formerly assistant professor of fine arts at the University of Pittsburgh, as its new director. Elliott succeeds the late Urquhart Wilcox.

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Britain at War

THE NEW YORK SEASON, during which numerous war-theme shows appeared, culminates in the large *Britain at War* exhibition, to continue at the Museum of Modern Art through the summer before going on a nationwide tour and into Canada. As a demonstration of how a nation's artists can be used in national defense, the show has been arranged with the co-operation of Sir Kenneth Clark, director of the National Gallery in London.

In addition to paintings, watercolors and drawings, there are also sections devoted to camouflage, photographs, cartoons, posters and wartime industrial and architectural forms. Paintings by veterans like Etcher Muirhead Bone, Sir William Rothenstein, Augustus John and artists like Paul Nash and Eric Kennington, known for their paintings of the last war, are in evidence. Contributions by Graham Sutherland, John Piper and Henry Moore of the abstract and surrealist schools, are included.

"Those whose work is shown have fought well without guns," writes Monroe Wheeler, director of the exhibition, in the foreword. How well the artists have expressed themselves is best described in the four large murals that begin the show. Loaned by the National Gallery of Canada, they consist of war interpretations by Windham Lewis, William Roberts, Eric Kennington and Edward Wadsworth.

Among the best easel pictures are William Orpens' study of a soldier boy sitting on a hill, Augustus John's defiant head of a Canadian soldier and Harold Gilman's iridescently colored *Halifax Harbour, Sunset*.

Despite the intensity and grim determination of the English people, the posters are lighter in vein than were the melancholy hatreds of Brangwyn and others which played such an important part in the last war. England keeps her sense of humor and fights death with a certain gallantry. Air raid instructions are as modernly treated as our World's Fair posters.

Canadian Soldier: AUGUSTUS JOHN (1917)
Lent by National Gallery of Canada



June 1, 1941

Vanguard Masters

UNDER the title "Masters and Vanguard of Modern Art," the Nierendorf Galleries of New York are holding an exciting exhibition of 60 paintings, drawings and muralistic pictures by members of the School of Paris, as well as German artists who have been banned under the Nazi regime.

Mostly retrospective, it contains vigorous examples by artists who were instrumental in developing new schools of thought and intellectual creations, and who were responsible for the art products of a number of younger artists. Besides the diversified selection of canvases by Picasso, Derain, Rouault and Léger, there are numerous abstractions and non-objective works. The Bruecke group of Germany, comparable with the Fauves in France, is brought to mind by a composition by one of its founders, Otto Mueller.

Present also is an early American George Grosz *Sixth Avenue*, a white-haired diner *At Claridge's No. 2* by Beckmann, a Chagall bouquet against a blue sky with blue curtains blowing at an open window, and a fiery Scharl, *Late Summer*. One of the most ambitious canvases is Hofer's bold and simply planned *Repast*. Other artists included are Klee, Braque, Kandinsky, Feininger, Ozenfant, Segonzac, Kollwitz, Nolde, Mopp and the Americans—Lee Gatch, Carl Holty and Werner Drewes. Particularly strong and satisfying is the black-and-white section.

Roesch's Abstract Realism

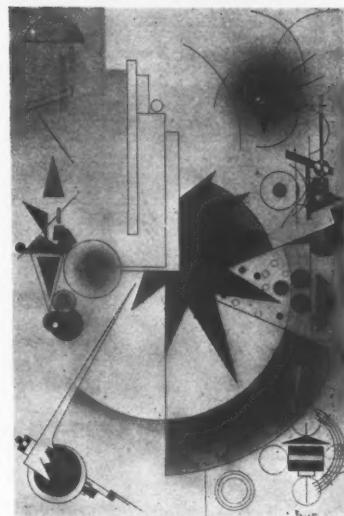
Expressionistic abstractions by Kurt Roesch may be seen in all their dash and confusion at the Buchholz Gallery through June 7. This is Roesch's first New York show since 1934 when a ten-year survey of his work in Europe was made at the New School for Social Research. These recent canvases, which have considerable force and color power, were painted in the quietness of Roesch's New Hampshire retreat, where he spends his summers.

Believing that there exists a modern abstract realism which differs only in appearance from the realism of other periods, Roesch deals with such subjects as *Bones on a Table* and *Birds on a Roof* with enough suggestion so that after getting the key title one begins to see parched bones and geometrical birds. It's not the subject that counts, it's the principle of the thing. With a slight clue one sees a strong resemblance in *Seated Woman* and *Lady with Squirrel*, but without the catalogue how else could one tell *Ah, the Fireworks from Angelic Appearance?*

Sculpture by Raemisch

In the sculptures of Waldemar Raemisch, on view at the Buchholz Gallery, there is a directness and an individuality that comes through the bronze and makes an indelible mark. These are not just figure subjects but creations with a great deal of ingenuity and skill with a personality. In another room may be seen the charming enamels by Ruth Raemisch, which have a rich decor and naivete as well as a religious semblance to old Biblical prints. On exhibition until June 7.

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Winter Scene: FRANCIS SPEIGHT

Sound Painting in New York Group Show

LIKE a small National Academy display, the Milch Galleries have for their June offering in New York a selection of pictures by some of the prominent artists who exhibited well-remembered pictures in last winter's Academy show. A few new works, fresh from the artist's brush, are also on view, such as Jerry Farnsworth's 1941 model of a *Working Girl* and Lucile Blanch's *Young Girl*, so much in contrast to the muted tones of her earlier landscapes.

Francis Speight's vivid *Winter Scene*

of urban snow and frolicking children against a sketchily painted background of high hills and scattered houses, is again placed on view. Helen Sawyer has a sweeping canvas of blue inlets and rustling grass, typical of the North Truro section of Cape Cod. The dramatic sky effects usually caught by Ferdinand Warren in his vigorously painted landscapes are also contained in his street scene *Sisters of Mercy*.

Sidney Laufman's tall and gnarled *Great Tree* is a departure from his flat

landscapes of sunny grass plots, but remains characteristic in its rich variety of greens. Stephen Etnier has a sparkling *Seven A.M.*, Saul Berman an expansive and accurately detailed *Construction*, and Leon Kroll a familiar two-figure composition *Conversation*. A pleasantly assembled landscape painted by Edward Bruce two years ago rounds out the show, along with contributions by Maurice Sterne, Louis Ritman, Adelaïde de Groot, Edith Blum and Rubin. The framework of the show is sound painting.

Lithography in Color

From June to October the Barbizon-Plaza Galleries, New York, will display a selective group of prints and illustrations printed by Albert Carman, artist-printer, in an exhibition called "Lithography in Color." This individualized offset process is somewhat comparable to stone lithography and although developed by a power press, it is especially effective in obtaining brilliancy of color and characteristic details. Art and the machine are together in this exhibition of contemporary color prints. The artists do the stones and Carman prints them on his own press.

Carman, who recently exhibited some of his dance pictures at the Bonestell Gallery, is at his best in recording the Mexican subjects of Jean Charlot, the clowns of Victor De Pauw, the lyrical landscapes of Russell Limbach, the figure subjects of Andre Kormendi and the little *Pedro* by Barbara Latham.

Hayes Galleries Opened

The Hayes Storage, Packing & Removal Service, located four blocks from New York's 57th Street and active for more than 100 years, announces that it has equipped and outfitted six small exhibition galleries in its building. The galleries are designed to present to the public and to regular dealers sculpture and painting by unknowns, and to serve juried and committees of exhibitions.

The service to unknown artists, the firm states, is solely to supplement the work of the commercial galleries and to help artists bring their work to the attention of dealers.

Ward Mount Scores Success

One of the largest and most widely attended exhibitions sponsored by the Jersey City Museum (located in the Bergen Branch Library) was that of 74 paintings and six sculptures by Ward Mount, prominent New Jersey painter. Originally scheduled to close May 17, the show, comprising portraits, landscapes, figure subjects and still lifes, was held over to June 1 and booked for a return engagement early next season.

During the summer months Mrs. Mount's canvases are on view in the galleries of the Monmouth Hotel at Spring Lake, N. J.

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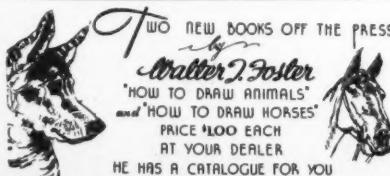
EXCEPT for the usual violet-toned still lifes and a few rather weak Vermont landscapes, the summer exhibition of the National Association of Women Artists, contains a variety of pieces of unusual ability and flavor. Popular themes, such as calla lilies and children, are treated in a vigorous manner by Mabel Spencer Peterson, who exhibits a plastic still life and Hilda Katz, who develops the popular parent and child theme with considerable strength in the sepia-toned *Eternity*.

Amy Jones has an amusing study of a pig-tailed miss *Getting Ready for Halloween*, Eugenia Zundel an unusually plied technique in *Menu* that resembles stitched forms, and Zula Barcon a lively painted view of the *Little Church Around the Corner*. Other canvases warranting special comment are the still lifes by Doris Kreindler and Bessie De-Feo, Jean Spencer's *Diagonals*, Martha Crocker's *The Little Green Girl*, Mary Bugbird's *Heaven's Light Forever Shines*, and Emma Fordyce MacRae's *Anemonies*.

End of Pushman Case

The decision of Supreme Court Justice Kenneth O'Brien that an artist who sells a painting to an institution cannot control reproductions of that painting unless the terms of the sale specifically retain that right, was upheld in a recent session of the Appellate Division.

The case, reported previously in the DIGEST, was brought by Hovsep Pushman against the New York Graphic Society which was selling \$7.50 reproductions of Pushman's *When Autumn Is Here*, a canvas he had sold to the University of Illinois for \$3,600.



June 1, 1941

Satires by Szyk

A VISIT to the exhibition of illuminations and war satires by Arthur Szyk, at the Knoedler Galleries until June 7, is a worthwhile experience both for those who revel in craftsmanship and for those who enjoy satirical comments, cleverly and artistically executed by a skilled hand.

Szyk, a Polish Jew, is one of the greatest living masters of that almost forgotten art—illumination. Famous for his illustrations of the Statute of Kalisz and the Haggadah, the artist exhibits eight pages from Omar Khayyam, gems of precision and rich color; as well as about 50 pages from the Exodus, testimonial of the Hebrew race. That Szyk (pronounced Shik) should turn from religious ornamentation to biting comments adds interest to the display, for this artist has used his exceptional talents to fight against brutalities and race prejudice. He uses his art as a weapon against the savagery directed against non-Aryans. Look for Szyk's book of cartoons *The New Order* to be published shortly.

Picasso Again

Contradictory reports are as persistent in international art news as in political and military announcements. Last issue the DIGEST carried the statement that Picasso had been confined to a concentration camp and that a group of Mexican artists and writers were trying to arrange for his release and entry into Mexico.

Now comes a United Press dispatch with a Vichy date-line denying the previous statement. The Vichy Foreign Ministry referred to the Mexicans' cable and said, according to the dispatch, that "Picasso is still living in his flat at Paris and has complete freedom of movement. He never has been arrested."



New Yorker: RITA HOVEY-KING

New Yorkers

THE PEOPLE who make up New York, from the slant-eyed debutante to the young man about town who leisurely sips a Manhattan cocktail, are the ingredients of Rita Hovey-King's portrait show "New Yorkers All," on view at the No. 10 Gallery to June 14. These are not fashionable portraits but intimate glimpses of a peculiar breed.

There is the high school miss in sweater and skirt who rides the subways after school, chattering incessantly. Pixie is the effervescent type, who wears ersatz birds in her hair and is on the slightly mad side.

Five years ago Miss Hovey-King had her first New York show at the Montrross Gallery where she exhibited personalities of the Southland.

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Washington: EDWARD SAVAGE

Savage Canvas Sold

ONE of the feature items in the Michaelson sale at the Plaza Art Galleries May 15, was Edward Savage's portrait of George Washington, reproduced above. It brought \$12,000 and was purchased by Albert Duveen, dealer specializing in early American art.

Painted from life about 1790, the portrait is beautifully preserved. Far from an idealized work, it portrays the rugged Washington features without the smoothing over that characterizes many of the more famous depictions of the First President. It is, therefore, an authentic example of the native American idiom, unaffected by the more sophisticated English style brought later to this country by American portraitists who studied in England.

The portrait entered the Michaelson collection directly from the heirs of Mrs. Isabel Stedman, for whose forebear, Colonel C. A. Stedman, it was originally painted. The portrait hung on loan for many years in the Corcoran Gallery, Washington, D. C.

June Auctions

A SALE of exceedingly timely offerings—garden furniture and sculpture—opens the June auction calendar at the Parke-Bernet Galleries. On sale the afternoons of the 4th and 5th, these properties, from various owners, include early American furniture and decorations, hooked rugs and early American glass.

Another section of the Mrs. Henry Walters sale comes to the auction podium the afternoon of the 6th, when French furniture and furnishings, silver, and porcelains will be sold.

Next follows the three day sale—on the afternoons of the 11th, 12th and 13th—of the properties of Herbert Pulitzer, the estates of Dr. Eugene Kistler and Dr. C. J. Kane and others. Included are Oriental rugs, English 18th century furniture, French furniture, hooked rugs, drawings by British artists, porcelains, faience.

The fortnight concludes on the 10th with an afternoon sale of jewelry from several estates, including that of Juan Riano, former Spanish Ambassador.

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The Art Digest

BOOKS: REVIEWS & COMMENTS

Advertising Art

NINETEENTH ANNUAL OF ADVERTISING ART.
New York: Longmans Green & Company; 203
pp.; profusely illustrated; \$5.

Reviewed by FRANK CASPERS

EACH YEAR the Art Directors Club publishes a volume in which are reproduced the exhibits that constitute its annual show of advertising art. The current volume, devoted to 1940 and the show of that year, is an impressive one, not only because of the art it reproduces but also by virtue of the essays which make up the text.

Advertising is a complex enterprise, a dynamic one almost always in a state of flux. Its pattern changes constantly, swinging like a giant pendulum to one extreme, and then slowly back again. If its present direction doesn't emerge for you with pristine clarity, don't worry. It doesn't for the experts either.

There is always, for instance, the question of art with a capital "A" versus the creations emanating from the corn belt.

Championing the former is Charles T. Coiner, progressive, nationally-known art director of N. W. Ayer & Son. His essay stressing the selling effectiveness of really good art is buttressed by reproductions of his agency's prize-winning (and commercially successful) designs, and by data highlighting the public's increasing interest in and appreciation for art of the highest aesthetic caliber. Coiner's contention is corroborated by a fact-and-figure article written by Julian Street, until recently on the staff of the Modern Museum. Both men's arguments, however, are opposed by C. E. Hooper, who insists that Capital-A art "bumped its way to a jolting halt about five years ago."

Time, though, seems to be on Mr. Coiner's side, for the Art Directors' 1941 exhibition, which will be treated in next year's annual, contained exhibits by more of the so-called fine artists than did the 1940 show which the current volume covers.

Another clash of viewpoints contorting the field's over-all pattern is the one centering around the use by advertisers of "comic" strip art. Paul F. Berdanier, in a highly literate exposition, states that "the advent of comics gave a greater impetus to the advertising pages than any other kind of art." But up bobs L. E. McGivern to counter, with what seems to us irrefutable logic, that the American public "doesn't either believe or buy everything it looks at and is too intelligent to go on looking indefinitely at serial stories in pictures when the end of the story is known before you see the last panel."

The absolute direction of advertising

art, then, is not underlined in this book. But that art's essential vitality, its dynamic spirit, is. And in these qualities America's advertising art, like that of its easel painters, is a significant manifestation of the inner drive characteristic of the nation. Imagination is plentiful, and so is superb craftsmanship.

Entering the more specialized corners of the art-in-advertising world, the book's essays throw light on the problems there encountered. They are lucid, written with a firm grasp of objectives and help make the annual a valuable one for professionals already in the field and for students who one day hope to be.

Particularly effective is the piece in which Sanford Gerard deftly blurs the line that separates, for most people, fine art from commercial art. Of course advertising art, having to perform a specific function, is limited by certain restrictions; but so was the art which Michelangelo had to fit into the iron-whimmed mold of his patron Popes; and although the author doesn't mention them, so were the murals and panels of the early Byzantine and Renaissance artists whose work had to fit into the rigid framework of ritualistic restrictions which limited both subject and treatment. Their's was a commercial art also, designed and executed to sell religion, faith, religious dogma.

Mr. Gerard has something here—something out of which, given intelligent direction and sedulous application, a really great art could grow.

And it probably will someday, too.

Silk Screen Handbook

One of the outstanding developments in the print field during the past few seasons has been the refinement and adaptation of the silk screen process to the fine arts field. Formerly in wide commercial use only, the process has been taken up with resounding success by prominent printmakers, and during the past season several museums have sponsored shows of silk screen prints.

A book, the *Handbook of the Silk Screen Printing Process*, just published (at \$1) by Arthur Brown & Brother of New York, is now available to artists wishing technical information, data on the medium's possibilities and a step-by-step guide. Written by Harry Summer and Ralph M. Audrieth, this concise volume explains through text and diagrams what materials and apparatus are needed, how they should be manipulated. The authors carry the reader through from initial idea to the finished print. Language is clear and non-technical, the illustrations pointed. The book is highly recommended to all who would learn or teach this new medium.

Paxton Dies at 72

WILLIAM MCGREGOR PAXTON, famous New England artist and a prominent leader of the conservative wing of Boston art affairs, died May 13 at his home in Newton Center, Mass. He was 72 years old.

Paxton was born in Baltimore in 1869, spent his youth in Newton and studied with Dennis Bunker at the Cowles Art School. His advanced training was directed by Gerôme in Paris. On returning to this country Paxton began painting the interiors that won him fame and, in many instances, comparison with the 17th century Dutch painters. Among his best known portraits were likenesses of Grover Cleveland and Calvin Coolidge.

Though he was a specialist in oils, Paxton did a great deal of research in other media, experimenting with everything from lithography to modeling. His career brought him a long succession of prizes, including popular awards in nationally important museum exhibitions. Paxton also served for a period on the staff of the school of the Boston Museum along with his friends, the late Philip L. Hale and Edmund C. Tarbell.

Surviving is Paxton's widow, the former Elizabeth V. Okie of Boston, also an artist.

Murder in Aquarelle

An unusual exhibition that held visitors spell-bound at the Ferargil Galleries during May was the thrilling murder tale of "A Shadow Falls on Beaverbrook," as unravelled in a series of watercolors by Frank Besedick. A unique experiment in gallery presentation, the show consisted of 22 watercolors of an imaginary town in New England and the secret life of a few of its sinister inhabitants, with two murders, a suicide and a hanging finishing off the tale.

Accompanied by a dramatically written text by Andre Smith, a clear picture of the peaceful village of Beaverbrook, its graveyard, church, neighboring farms, and its stern-faced natives is drawn with visual strength and rhythmic patterns of brilliant colors. This cinematic display provided an excellent debut for twenty-nine year old Frank Besedick, whose resident scholarship at the Research Studio in Maitland, Florida, was interrupted when the artist answered the Army's draft call.

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The Field of American Art Education

By FRANK CASPERS

Chouinard Classes

TWO GUGGENHEIM WINNERS. Henry Lee McFee (1940-41) and Tom Craig (1941-42) are featured instructors on the summer staff of the progressive Chouinard Art Institute in Los Angeles. A full program of figure and still life classes will be conducted by McFee, while Craig will teach landscape, a field in which he consistently wins honors.

Rounding out Chouinard's summer schedule, designed to provide "a maximum of vital information and creative thinking," are classes in life drawing by James Patrick, Herbert Jepson and Carl Beetz, all prominent California artists. Heading the design faculty is Norman Edwards, nationally known both as a designer and a teacher. Leonard A. Wheeler teaches commercial art; Charles Cruze, lettering and layout; Elgas Grim, fashion illustration; Beatrice B. Phelps, costume design; Edith Smith, millinery, Palmer Schoppe, animation, and Althea Ulber, junior classes. In addition, Pruett Carter, famous magazine illustrator, will conduct evening classes in illustration.

The Institute, which has trained many of the country's younger successful fine and commercial artists, is accredited for graduate work by Claremont Colleges.

Carmel-by-the-Sea

On the beautiful California coast, within easy reach of both Monterey and Del Monte, is Carmel-by-the-Sea, headquarters of the Carmel Art Institute. A year-round school, the Institute's established faculty will, from June 9 to July 19 and from July 20 to Aug. 30, offer graded courses in painting, sculpture, anatomy, the dance, drama, creative writing and music.

Summer climate is ideal—clear, warm rainless days and cool nights—and the nearby fishing fleets, Spanish missions, adobe houses, restless surf and rock-bound coasts provide abundant landscape material for the outdoor painting classes. Patricia Cunningham and Paul Dougherty are, respectively, the regular and visiting instructors. Sculpture courses, taught by the Institute's director, John Cunningham and guest instructor Beniamino Bufano, include work in modelling, direct carving and casting. Anatomy for both painters and sculptors is stressed in specialized classes.

Otis Features Biddle

GEORGE BIDDLE, noted as painter, muralist and art writer, will be the featured instructor during the summer session at the Otis Art Institute in Los Angeles. He will, the school states, "give instruction to professional painters and advanced art students. Special emphasis will be made on the *structure of the picture idea* whether the subject be portrait, still life, mural or illustration."

In a letter to the DIGEST, E. Roscoe Shrader, the Institute's director of art instruction, writes that Biddle "has deeply impressed staff and student body with his broad knowledge of art, distinguished qualities in technique and, quite important, a warm and sympathetic interest in the hard-working art student."

In addition to the Biddle course, the Institute's summer session will offer instruction in several other phases of fine and applied art, graded for students ranking in experience from beginners to near-professionals.

Art Study in Hollywood

The Hollywood Art Center School has arranged a summer schedule of concentrated classes for students and teachers visiting California this season. Beginning June 1 and continuing through August, Henry Lovins, the school's director, will teach landscape, life and portrait painting and drawing; Mona Lue, costume design, pattern drafting and fashion sketching; Lester Novros, of the Disney Studio, cartooning and animation, and Rex Sorenson, modeling, sculpture and ceramics.

Students work in small groups to insure individual attention.

Chicago Academy's 40th

The Chicago Academy of Fine Arts, founded in 1901 by Carl N. Werntz, is marking its 40th anniversary with an exhibition, from June 5 to the 8th, of student work. A special feature will be an Alumni Corner, where such former students as Ezra Winter, John Storrs, Eugene Savage, Dale Nichols, Paul Trebilcock and Adolph Treidler, will exhibit. Also among the exhibitors is Mrs. Ruth VanSickle Ford, the academy's director.

Students will show paintings, industrial designs and commercial art.

Paradise at Oakland

ON THE grandly scenic California coast, at Oakland, is one of the West's best known schools, the California College of Arts and Crafts. The college's extensive curriculum in all specialized phases of art will be offered to students during the current summer session. Equipment is complete and modern and the school's surroundings afford excellent landscape material.

Besides classes in the crafts and in the commercial branches of art, the college is offering fine arts instruction by Phil Paradise, guest teacher this summer. Paradise, a nationally known West Coast painter and for several years fine arts director for the Chouinard Institute, will conduct classes in oil and watercolor for advanced students.

Ceramic classes will be in charge of Marguerite Wildenhain, and composition under Rupert Turnbull. Fifteen specialists complete the summer faculty, offering "new courses, new ideas, new viewpoints." Dates of this, the college's 35th summer session, are from June 30 to August 8.

The California School

WITHIN easy reach of San Francisco's famous Bay and Fishermen's Wharf is the California School of Fine Arts, directed by Lee F. Randolph, who also teaches drawing and painting. The school's summer session, dating from June 23 to Aug. 2, is geared to the needs of students wishing professional training in fine, applied and commercial art and for teachers wishing further training and credits.

Besides classes in life drawing and painting, there are sessions in watercolor and still life conducted by William A. Gaw; landscape, by Otis Oldfield; design by Marian Hartwell; mosaic techniques, by Herman Volz; ceramics by Frank A. Smith, and lithography by Ray Bertrand.

The school also conducts a summer session at the Montalvo Foundation in the foothills of the Santa Clara Valley, 50 miles south of San Francisco. Here, from June 6 to Aug. 9, Lucien Labaudt, William A. Gaw and Mrs. Carolyn Hayes conduct a regular schedule of classes in painting, drawing, still life and mural decoration.

Traphagen to Exhibit

The Traphagen School of Fashion will hold, from June 5 to the 14th, its 18th annual student exhibition. Fashion drawings, designs, textile designs and layouts will be included.

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MILLARD SHEETS

Claremont Seminar

IN AN INSPIRING, sun-flooded setting 30 miles east of Los Angeles, Claremont Colleges will conduct, from June 25 to Sept. 6, a seminar in art. Working in intimate, informal contact with the staff of Claremont's Graduate Institute of Art, students will attend lectures and spend five days a week working on their own art projects.

Millard Sheets and James Chapin teach painting, Albert Stewart heads the sculpture classes. C. J. Bulliet, critic of the Chicago *News*, lectures and holds conferences on the theory and history of art; Charles Brooks, Jr., teaches design and architecture; William Manker, ceramics, and Jean Goodwin Ames offers a seminar in art education.

In explaining the college's objectives, C. J. Bulliet writes: "Artist instructors at Claremont insist on their students using their own ideas and recording honestly what they see, with only necessary technical curbs in the interest of making expert their reports. There is no instruction by hard and fast formula. In the theoretical departments of the school, all aesthetic and philosophical systems are examined with the frankness characteristic of 20th century America. Plato and Aristotle are surveyed and taken apart, as are Berenson and Dewey; the machinery of their philosophies inspected, cleaned, oiled and reassembled.

"Claremont aims to put the wealth of art history, art philosophy and art technique at the disposal of the student, and then help him to find his way through the maze to an honest, spontaneous expression of his own."

"What we offer," Sheets wrote to the *DIGEST*, "is not just classes in painting or drawing, but a complete 'seminar in art.' The members of the staff devote about 12 hours a day to the Institute, because we are agreed that art is a way of life, and because we are attempting to help students to find that way of life."

June 1, 1941

Leger at Mills

JUST a half hour away from San Francisco's cosmopolitan art centers and located on a beautiful 100-acre campus is Mills College, which, from June 29 to Aug. 8, will offer special courses in painting, crafts and art history. Instructing in these three branches will be, respectively, the famous French modernist, Fernand Léger, Carleton Ball and Alfred Neumeyer, chairman of Mills' summer art session.

Long a pioneer in teaching studio art and in offering students famous artists as special instructors, Mills College is a ranking West Coast institution. In addition to its academic advantages the school boasts excellent vacation amusement facilities including an outdoor swimming pool. Other advantages outlined by Roi Partridge, chairman of Mills' art department, are a riding school with paths winding through the campus and neighboring hills, a golf course, a large gymnasium, hockey fields, an archery range and a generous number of tennis courts.

Chicago Art Institute

The School of the Art Institute of Chicago, whose summer session begins June 30, offers students the advantages of life in a metropolitan center along with the stimulation of working in close proximity to one of the nation's best museum collections. Students can this summer also study the museum's 20th annual international watercolor exhibition, which for the first time in its history runs through the summer season.

The classes include work in the history of art, painting, sculpture, crafts, advertising and industrial art and special credit-carrying courses for teachers. Work taken can be counted toward advanced degrees. Advanced students who prefer to work out their own problems independently may do so under the direction of such artist-teachers as Francis Chapin, Charles Wiliamsky, Edgar Rupprecht, Margaret Artingstall, Olga Chassaing, Ralph Johnstone and Edgar Ewing.

Summer at Saugatuck

Hidden away in a wooded section framed by the Kalamazoo River and a curving lagoon is the Summer School of Painting at Saugatuck, Michigan. There, from June 23 to Aug. 29, Frederick F. Fursman teaches indoor and outdoor figure painting; Dan Lutz, landscape painting, and Murray Jones, the graphic arts. Equipment is complete, even to lithography, etching and block printing presses, housed in studios at the water's edge. Surrounding these quarters is the Clute Memorial Gallery, where student exhibitions and lectures by visiting authorities are held.

Writes Dan Lutz of the school: "The closest association between student and teacher is possible because both students and faculty reside at the Ox Bow Inn and all meals are taken over the same table, where further helpful discussions take place. The school is privately located on a magnificent 127-acre plot of heavily wooded sand dunes with both a lagoon and Lake Michigan at its front door."

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Blue Ridge, North Carolina

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Cresson Winners

THE CRESSON SCHOLARSHIPS, among the most coveted of awards available to art students, have just been allotted by the Pennsylvania Academy to 13 of its students. Carrying a stipend of \$1,100 each, the awards, which formerly provided for European travel, may this year be used for travel and study in the Western Hemisphere. The grants, distributed on the recommendation of the faculty and the committee on instruction, are apportioned to furnish \$900 for June-to-September traveling expenses and \$200 for tuition at the Academy for the next regular school year.

Painting winners this year are Walton Battershall, Morris Hervey, Charles Redfern, James Waldron and John Wright; illustration winners, Richard Baldwin, John Kunik, Richard Lesseraux, James McKell and Harriet Rose. Jean Craig took the Cresson scholarship in mural decoration, and Robert Spurgeon and William Talbot those in sculpture. (As reported in the last ART DIGEST, William Talbot was also named \$1,000 sculpture winner in the latest Prix de Rome competition.)

John L. Koomar and Helen S. Smith took the \$300 and the \$200 Charles Toppan prizes for original paintings by former Cresson scholarship winners.

Other winners of Pennsylvania Academy student prizes, announced along with the Cresson winners, are: Alice Frayer, the \$100 Stewardson sculpture prize; Robert C. Spurgeon, the \$100 Stimson sculpture prize; Leonard Koch, the \$25 Ramborger drawing prize; Charles Semser and Theresa Di Marco, the \$30 and \$20 Packard animal study prizes; Frank Wallace and Paul Lore, the \$50 and \$25 Thouron composition prizes; and Oliver Grimley and Madeleine Robertson, the \$50 and \$25 James Chapin student prizes.

Adams Teaches Portraiture

In a huge old mill facing a picturesque stream is the summer studio where Wayman Adams, famous portraitist, conducts his classes in portrait painting. Located on two acres of river-bordered property in the Adirondacks, the studio has near it a printing room where facilities for making lithographs and etchings are available.

Three mornings a week Adams gives criticisms, devoting much of the fourth day to a demonstration painting. Interesting subjects are provided as models and students may paint as long as they wish, receiving criticism on work accomplished after hours. Nearby is the Coffee Mill where, at specially reduced rates, students can eat and lounge "in the pleasant surroundings of a Mexican patio built with old beams, flagstone floors, splashing fountain and gay Mexican furniture." Dates of the summer session are June 16 to Sept. 18.

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The Art Digest



Harwood Steiger's Studio at Martha's Vineyard

(Photo, Martin, Look)

The Vineyard Group

EDGARTOWN is a picturesque old whaling center whose elm lined streets fan out from a harbor on Martha's Vineyard Island, off the coast of Massachusetts. At the edge of the harbor, its windows looking out over boat-lined docks and the wide Atlantic, is the studio of the Vineyard Paint Group, directed by Harwood Steiger. Assisted by W. Douglas Prizer and Ruth Mead, Steiger offers vacationing artists an invigorating summer of work and play on a cool island.

Professional artists join the group for stimulating contacts and the opportunity to work with colleagues, while students enjoy the privilege of working with professionals and at the same time receiving expert instruction in landscape, still life, composition and portrait painting. The group is informal and works out of doors, spending each Monday on a painting excursion along the coast or in the wooded interior. Fridays are devoted to an open forum of the week's work, with general criticism by Steiger and Prizer. Work is also selected for the following week's exhibition in the group's gallery.

The instructors, Steiger reports, direct the student through a "series of exercises in ways of seeing and doing, designed to develop individual perceptions and techniques. These exercises are based on edge relations, rhythms, spatial planes, tactual experience and variations of values and forms."

Harbor-edge School

Overlooking Rockport's famous Motif No. 1 are the windows of Harold Rotenberg's summer art school. The town's picturesque harbor and the rugged coast that rims Cape Ann pro-

vide endless material for the outdoor landscape sessions which Rotenberg conducts four times each week. Instruction is fitted to the needs of the individual student except in the weekly group criticism in which Rotenberg analyzes all student work accomplished during the preceding week.

During the winter a teacher in Hanover, N. H., and at the school of the Boston Museum, Rotenberg strives to help students "see and render nature honestly without any tricks." His school, open to beginners and advanced students, organizes group picnics to nearby historical spots and is, besides, adjacent to a host of sea-side amusement facilities that range from summer theatricals to tuna fishing.

Modern Art on Scenic Farm

Werner Drewes, who was associated with the original Bauhaus in Germany and who for three years has been on the staff of Columbia University, is gathering together a group of students and teachers to spend part of the summer at Artists' Hill, a 90-acre farm on Potac Mountain near the town of Catskill. High up, it overlooks a magnificent panorama of the Hudson Valley spread out far below.

Informality and rustic simplicity are the order of the day. Students may rest, swim, enjoy archery and receive stimulating instruction in painting, drawing, weaving and printmaking. For the more seriously inclined there will be regular credit-carrying courses in modern art. Drewes tells the DIGEST that his group "will not be a summer school in the usual sense, but rather a small select group of students devoted to modern art who want to combine serious work in the arts with a few weeks of pleasurable and healthy outdoor life." Dates: July 1 through August.

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With Du Bois

THE STONE STREETS of Stonington, Conn., where Guy Pène du Bois conducts his summer school from July 1 to Oct. 1, wind over a small peninsula that juts out into Fisher's Island Sound, a part of greater Long Island Sound. The town's houses are of authentic New England architecture and sit, bright and spotless, flush with the pavement. "Everywhere," Du Bois writes, "there is the flavor of ripe age that has mellowed into extraordinary beauty."

Headquarters are in a Colonial house built in 1700 and the studio is an 86-foot-long remodeled barn, amply lighted by north windows. Students may live at the school where every comfort and excellent cuisine are provided. Instruction is personal, Du Bois giving daily criticism in oil, watercolor and drawing. Besides painting from life and portrait models, students work at composition, still life and the richly varied sea-side landscape material within easy reach of the school.

Atmosphere is informal, student life congenial.

Fashion Art in New York

Beginning July 7 the Traphagen School of Fashion in New York City is offering a concentrated six-week summer session in which every branch of fashion design, illustration, textile design, fabric analysis and theatrical design will be taught by practicing professionals.

The school, noted for its practical, professional attitude, gives summer students intensified training in both elementary and advanced subjects. Evening classes are also offered. The school's work is recognized by the Board of Education of New York City which gives salary increment credit to teachers completing work at Traphagen.

Chicago Scholarships

FIVE advanced students of the Art Institute of Chicago's school have been awarded scholarships totaling \$5,950. The winners plan to travel and work in Central and South America and in Mexico.

Top award, the \$2,000 James Nelson Raymond Fellowship, went to Illinois-born Eleanor Coen, who received a B.F.A. degree from the Institute last June. The \$1,500 Anna Louise Raymond Fellowship was awarded to William H. Fett, Jr., of Indiana, a sculpture student who graduates from the Institute this month. Frank Vavruska, who has worked his way through the Institute as a student-janitor, won the \$1,000 Edward L. Ryerson Fellowship, and Orville J. Deegan, of West Virginia, took the \$750 Richardson Fellowship. The \$700 Ryerson award went to David M. Landis, a native of Michigan, while the Institute's honorable mention in sculpture was taken by Efrem Ostrowsky.

Cornell Expands Curriculum

Cornell University, Ithaca, N. Y., announces a new five-year course leading to the Bachelor of Fine Arts degree, designed to train teachers and supervisors of art. Graduates will be granted a certificate by the New York State Board of Education.

"The visual arts," the announcement states, "are as much as a part of life as the art of writing or the art of music and in offering a curriculum for training teachers, Cornell aims to interest qualified students who desire the opportunity to render an important service in the field of art education in the public schools."

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The Art Digest

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The summer session (June 16-Aug. 22) is the third successive one to offer students landscape instruction by Arnold Blanch, lithography by Adolf Dehn and painting by Doris Lee. Under the alert direction of Boardman Robinson, who teaches mural painting, the Center also offers instruction in the graphic arts by Lawrence Barrett, in drawing by Otis Dozier, in design by George V. Sluis, in art education by Harold R. Jackson and in photography by Laura Gilpin.

The aim of the school is "to represent the freedom of the most advanced schools, disciplined by the traditions of the past. All serious experiments are recognized, but the concept of a fundamental knowledge of drawing and composition always remains the inflexible standard."

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Standing on high ground, with distant views of the sea, and surrounded by rolling, wooded Cape Cod country, is Forty-One Doors, the 18th century farmhouse which Conrad and Mary Hoover Aiken will share this summer with painting and writing students. These resident pupils will work informally from July 1 to Sept. 1, receiving personal attention not limited by a rigid schedule of classes.

The Aiken plan of resident students is one they have followed in previous years at Jeake's House, Rye, England. Since enrollment is strictly limited (in painting, to three students), early reservations are advised. Situated near Brewster, Forty-One Doors is within a mile of Cape Cod Bay, with excellent beach and bathing.

Classes in Religious Art

Students interested in religious art and in the technique of stained glass will have an opportunity, from June 30 to Aug. 8, to study under the Rev. M. A. Couturier, French Dominican and editor of *Art Sacre*, published in Paris. The classes will be held at the College of Notre Dame of Maryland in Baltimore.

Father Couturier, who is a mural painter and who has executed glass commissions for famous French cathedrals, also teaches tempera and composition. Instruction is individual and classes are open to beginners as well as advanced students and artists.

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Southland School

ATHENS, known as Georgia's Classic City, is rich in fine examples of Greek-revival architecture. A college town located only 60 miles from Atlanta, it is noted also as the home of the University of Georgia. The University's art department, housed in a new \$500,000 building and directed by progressive Lamar Dodd, boasts an unusually high per capita enrollment, and has, during the past four years, established a startling record of growth and expansion.

The department's aims are to combine specialized art training with a liberal arts college background, to train art teachers for other Southern schools, and to produce a number of fine artists, painters and sculptors to interpret their native environment. Another aim is to develop designers and commercial artists to fill the increasing demand for such services in the South.

The summer session begins July 11 and continues through Aug. 22. Faculty members, in addition to Dodd, who is nationally known as a painter, include James Couper Wright, Annie M. Holliday, Mildred Ledford, Reuben Gambrell, Alan Kuzmicki and John Held, Jr., Georgia's artist-in-residence.

New York's New School

The New Art School in New York City, under the direction of Moses Soyer, offers students in painting, drawing and sculpture instruction based not on formal classes but on individual needs. They are encouraged to work as much and as long as they wish, using the premises as if they were in their own studios. Students may receive criticism from any of the other instructors (Raphael Soyer, Alexander Dobkin and Chaim Gross) at any time.

The New School's summer session—June and July—will be taught by Moses Soyer.

Painting Trips With Fisher

Near New York City there is a wealth of eminently paintable landscape material: old barns, fields marked off by streams and wooded plots, river towns along the Hudson, ferry boats and canals. William Fisher, whose headquarters are at the 8th Street Gallery in Greenwich Village, utilizes this material during June and July, conducting painting classes on a regular schedule. Instruction is given in oil and watercolor, with all emphasis on landscape.

Ness, Artist-in-Residence

The Department of art of the University of North Carolina announces that through the Carnegie Corporation, Kenneth Ness has been appointed artist-in-residence. A young Chicago artist, Ness will paint and draw in a studio being built for him, and though he will conduct no regular classes, he will be in personal contact with the students.

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June 1, 1941

Santa Barbara

[Continued from page 9]

States" and comprising 140 carefully selected American pictures, is described, beginning on page 10, by Director Bear. It will continue until Sept. 1. Included in this exciting loan survey are portraits painted during the early years of American art history, examples of anonymous folk painting, genre scenes, international imitations and examples by those native artists who heralded the present independent artistic expression of the nation. Bringing the exhibition down to 1941, one-third of the exhibits represent important contemporaries. Augmenting this display is a showing of contemporary California painting in the neighboring Faulkner Memorial Art Gallery, arranged under the direction of Frances B. Lynn.

The program of the museum, as outlined by Director Bear, will serve a wide range of community interests. Aside from the changing exhibitions of all types of contemporary and historical art objects, the museum has scheduled numerous events of educational value. Print clubs, camera enthusiasts and those interested in the crafts and other specialized activities will be welcome to hold their exhibitions within the museum. Work of living California artists will be given liberal space, and one-man and group shows will be brought in from all over the United States. The museum's exhibition services will be extended to schools and clubs throughout its tri-county district, for, says Director Bear, "a living laboratory of visual education is the goal of the modern museum."

Designed in the modified Spanish style prevalent in Southern California, the museum building stands in the busy section of Santa Barbara, where it is most accessible to the man-on-the-street. A feature of its interior is the attractive sculpture court, occupying the space usually given over to an entrance lobby and presented by Wright Ludington in memory of his father, Charles Henry Ludington. The several galleries surrounding this court on the first floor are named after local art patrons: John Campbell, Ernest Lawrence Thayer, Charles Henry Ludington, Mrs. Frederic Saltonstall Gould, Maximilian von Romberg and Stanley McCormick (the latter gallery will open next fall).

The city's interest in its new museum is indicated by the number of important gifts and loans already made by local collectors, of which there are a large number, unusually diverse in their tastes. The museum has as yet no regular purchase fund, but several individuals have already purchased paintings with the idea of helping to form a permanent collection. An additional number have expressed similar intentions.

Santa Barbara's museum will provide a new focal point of creative activity and cultural appreciation in Southern California. Art in America is not confined to the narrow ribbon of the Atlantic seaboard, with its three centuries of rich artistic history, but gains in strength from the fact that both art interest and art production are decentralized across the continent. Santa Barbara is now an important part of the national art picture.—PEYTON BOSWELL, JR.

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A Letter of Resignation

Under date of May 15, 1941, the following letter was sent to Mr. Hugo Gellert, Chairman of the Artists' Coordination Committee of New York:

"Dear Mr. Gellert: At a meeting of the National Executive Committee of the American Artists Professional League, April 30, 1941, the Committee voted to tender the resignation of the American Artists Professional League from the Artists Coordination Committee.

"The National Executive Committee in resigning from the Coordination Committee and requesting that their names be withdrawn from the constituent societies composing that Committee would like to state briefly as follows:

"The League has been represented at many of the Coordination Committee meetings, which the League joined in hope that cooperative efforts would be inaugurated that would benefit all artists.

"The Executive Committee of the League feels with regret that recent trends of a majority of the Coordination Committee have indicated that benefits for artists are local and partisan rather than in the interests of the whole profession and irrespective of the personal tendencies of their work and political affiliations.

"The Executive Committee considers that the majority of our members, who are widely scattered throughout the country and who represent diverse professional, educational and layman units, are out of sympathy with the present apparent aims of the Artists Coordination Committee.

"We regret that what we believe to be a broader and more effective service could not be attained through our mutual association.—(Signed) F. BALLARD WILLIAMS, National Chairman."

A Case in Point

The League has repeatedly published warnings in these pages, to artists to beware of fraud. The following letter describes a specific instance.

"I know that you are interested in protecting the artists against fraud. Some of these men are exceedingly clever and I have recently been fooled by one of them to the extent of \$5.

"This man represented himself as wanting to have four busts made. He stated he had recently inherited some property, which included a Park, and he wanted these busts as memorials to famous men. He told me how much money he had, and when I said it was not sufficient he doubled the amount,

and I agreed to do them for this price.

"When he came in he said he had travelled a long distance in his car; it had stalled in the Hudson Tunnel and cost him a great deal of money to have it towed out. He evidently told this to let me know he was out of funds.

"I have many friends in the locality where these busts were to be placed, and in some way he seemed to be on intimate terms with many of them, relating to me some things he could not have known unless he was a mind reader or actually knew about them.

"Finally he asked me when the trains ran to Princeton Junction. I called up and got the trains; then he inquired what the fare would be. He informed me that he only had about twenty-five cents in his pocket. I wished to give him the dollar to pay his fare, but all I had in my pocket was a \$5 bill, which I gave him.

"He gave me the name and address of his corporation, and after he left I called up the Telephone Company and asked them to give me the telephone number. I was informed that in this town there was no corporation of the name given, nor any individual. Naturally he did not come the following day.

"I am not aware where men of this type get their information but artists should be cautious. If I had been as keen as a friend of mine who was present, I would have noticed that his shoes were in bad repair and his clothes did not look like those of a man who was as wealthy as he represented himself.

"I think you should know about this, and if you can, notify artists to beware of this man, as well as others who use

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the artists as 'Easy Marks.'"—(Signed)
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Art at Home

Much has been said about the General Federation of Women's Clubs and the way its members react to art. In every town and city in the United States from one hundred to many thousand representative women in each community are club members. All are potential purchasers of art. In the homes of nearly three million club women are wall spaces waiting to be filled with good paintings.

This is the market that should interest the painter today. The dozen or so paintings and pieces of sculpture bought by museums and collectors are a very small proportion of the work of our artists, and now, more than ever, a new field needs to be opened. Encouragement and education in art appreciation is slow, but it is progressing. Club women buy paintings not only for home and club, but for prizes to be presented each year at annual conventions, thus giving the artist much publicity. A questionnaire concerning purchases of painting and sculpture during the past year, especially during American Art Week, revealed that the amounts spent were surprisingly high.

The clubs give space to artists for exhibition purposes in their club rooms and galleries without charge, and sell without commission. Some years ago elaborate club houses were so built and decorated that the hanging of pictures was impossible, but that is now changed, and in the newer buildings galleries are provided and continual shows are given.

A word to artists: many of the pictures exhibited nowadays are lurid in color, exciting in composition, and unsuited for the home; one wants something restful to live with. Of course an

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artist paints to express himself and wants no restrictions, but no one in any profession can work just to please himself. He must consider his clients too. If artists plan to take advantage of the opportunity to sell paintings for millions of homes whose bare walls are waiting for their work, they must tone down a little. A true decorator co-operates with the home owner; that is why many lesser artists are so successful financially. They take the trouble to measure the space, note carefully the color of draperies and rugs, and make the painting the key note of the whole. Then when it is hung it does not stick out like a sore thumb, but becomes a part of the furnishing as a whole. This harmony invariably attracts attention, and other orders follow. Many artists are too independent to co-operate; they have the "take it or leave it" attitude.

Due to increasing taxes and ever dwindling dividends, there are few people left in the higher brackets. Mr. Peyton Boswell's move for lower prices is excellent, and should be appreciated by home owners who are anxious to decorate their walls.

The effort to bridge the gap between artist and layman is a part of the fine work being done by the members of American Art Week Committees.

—FLORENCE TOPPING GREEN.

More of the Same

Several prominent Americans have sent the League a page from one of our leading newspapers* which is replete with reproductions of busts done by a Polish sculptor. They are surrounded by a story which would be a joy to any high pressure publicity man.

This is the same old game of advertising visiting artists and many of those of foreign birth, and it serves to attract far more attention to these artists than the accompanying samples of their work usually do.

One is led to believe that the astute Nilson Trevor of this article had been commissioned by these several people to sculpt them, but we'd be willing to wager he did not receive a red cent for them, nor a commission, and the American sculptors have a right to resent this use made of their President for publicity purposes.

The White House is the first place the foreign-born usually hot foot it for, and then we subsequently see the head of our nation adorning one of these come-on stories advertising their wares. It is an old trick. We've had de Lazalo, Chandor, Salisbury and dozens of the lesser lights doing it and it becomes exceedingly trying for those who were born here to see the recurring use of their cheapening tricks. They may not make use of our American flag. Why should they be permitted to use our President? American artists do not do it.

Vaudeville publicity may be necessary, for looking over the examples we fail to detect anything which will set the world, or even America afire, for we have grown used to great sculpture done by men who hold our country and its traditions sacred, and pay taxes to support it.

—ALBERT T. REID.

*[Ed.: Mr. Reid refers to the New York Journal-American.]

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ANDOVER, MASS.
Addison Gallery To June 30: *Drawings, Richard Taylor; Seeing Eye to Eye*.

ASBURY PARK, N. J.
Berkeley-Carteret June: *Membership Modern Exhibition*.

AMHERST, MASS.
Amherst College To June 16: *Recent Acquisitions*.

ATLANTA, GA.
High Museum To July 15: *Annual of High Museum School of Art*.

AUBURN, N. Y.
Cayuga Museum To July 14: *Garden Sculpture, E. Widstrom; Whittaker Watercolors*.

BALTIMORE, MD.
Museum of Art June 6-Sept. 1: *"A Century of Baltimore Collecting"*.
Walters Art Gallery To Sept. 1: *William T. Walters Retrospective*.

BIRMINGHAM, ALA.
Public Library Gallery June: *Southern School Commercial Art*.

BOSTON, MASS.
Doll & Richards June: *Contemporary Paintings, Watercolors and Prints; Fine and Rare Etchings; Sculpture*.
Horne Galleries To June 18: *Sculpture, Lydia Rotch; Paintings, Marian Scott*.
Guild of Boston Artists June 16-30: *Members of the Guild*.
Institute of Modern Art To June 15: *Paintings by 50 Oncoming Americans*.
BUFFALO, N. Y.
Albright Art Gallery June: *"Design in Art"*.

CAMBRIDGE, MASS.
Fogg Museum To June 23: *Expressionism in Modern Graphic Art; To June 30: North Indian and Central Asian Painting and Sculpture*.

CHICAGO, ILL.
Art Institute To June 26: *Student Annual, School of the Art Institute; To Sept. 28: Sculpture, Carl Milles*.
Chicago Galleries Assn. June: *Artist Members Summer Show*.
Mandell Brothers To June 10: *No. Shore Art Guild Annual*.
M. O'Brien & Son June: *Summer Show, Contemporary American Painters*.

CINCINNATI, O.
Art Museum June: *Students of the Art Academy of Cincinnati*.

CLAREMONT, CALIF.
Pomona College To June 9: *Student and Alumni Exhibits*.

CLEARWATER, FLA.
Art Museum June: *A Florida Gulf Coast Group*.

CLEVELAND, O.
Museum of Art To June 8: *23rd Annual, Cleveland Artists and Craftsmen; June 11-June 13: American Watercolors*.

COLORADO SPRINGS, COLO.
Fine Arts Center To June 22: *19th Annual International Watercolor Exhibition*.

COLUMBUS, O.
Gallery of Fine Arts June: *Columbus Art School Show; 16th Annual Circuit, Ohio Watercolor Society*.

CONCORD, N. H.
State Library To June 28: *Flowers from the Designer's Viewpoint*.

DALLAS, TEX.
Museum of Fine Arts June: *Prairie Printmakers*.

DAYTON, O.
Art Institute June: *Students Work, Dayton Art Institute*.

DENVER, COLO.
Art Museum To June 10: *Argentine Exhibit*.

DES MOINES, IA.
Association of Fine Arts June: *Wood Sculpture, Patracino Barela; Watercolors, John Sharp*.

DETROIT, MICH.
Institute of Arts To June 29: *10th Detroit International Photography Salon*.

DUBUQUE, IA.
Art Association June 10-20: *Contemporary Paintings from 79 Countries (I.B.M.)*.

ELMIRA, N. Y.
Arnot Art Gallery June: *Work by Armand Wargny*.

HAGERSTOWN, MD.
Washington County Museum To June 30: *Selected Paintings from Permanent Collection*.

KANSAS CITY, MO.
Art Institute June: *Student Work of past year*.
Nelson Gallery June: *Paintings from Butler Art Institute; Century of German Prints*.

LAWRENCE, KANS.
Thayer Museum June: *75th Anniversary Show*.

LOS ANGELES, CALIF.
Aikow Galleries June: *Work by Boris Deutsch*.
Foundation of Western Art June 8-July 18: *4th Annual Review of California Art*.
Dalzell Hatfield June: *French Masters*.
Museum of Art June 11-July 31: *Paintings of France Since the French Revolution*.
Municipal Art Commission June: *Los Angeles Art League*.
Stendahl Art Galleries June 9-21: *Paintings, Carlos Merida; June 16-28: Paintings, George Chinn; June 23-July 5: Paintings, Harry Kidd*.
James Vigevano Gallery June: *Early Chinese Pottery*.

LOUISVILLE, KY.
Speed Memorial Museum To June 29: *Primitive African Crafts and Paintings*.

MADISON, WISC.
Wisconsin Union (Univ. of Wisc.) June 9-July 1: *Ten Wisconsin Painters*.

MANCHESTER, N. H.
Currier Gallery June: *Design Decade in New Hampshire; Prints, Lowell Boebeler, Keith Shaw and Syd Browne*.

MILWAUKEE, WISC.
Art Institute June 10-30: *State Teachers College Art Exhibit*.
Milwaukee-Downer College To June 16: *Exhibition by Alumnae*.

MINNEAPOLIS, MINN.
Institute of Arts June: *Paintings from Private Collections*.
University Gallery (Univ. of Minn.) June: *"University Student Show"*.

MONTCLAIR, N. J.
Museum of Art June: *N. J. National Photography Salon; Prints, Childe Hassam*.

MONTGOMERY, ALA.
Museum of Fine Arts To June 28: *11th Annual, Ala. Art League*.

NEWARK, N. J.
Newark Museum June: *"Three Southern Neighbors" Latin American Exhibition*.

NEW HAVEN, CONN.
Yale Gallery of Fine Arts June 14-Sept.: *Student Annual*.

NEW LONDON, CONN.
Lyman Allyn Museum To June 16: *Connecticut College Students Work*.

NORTHAMPTON, MASS.
Smith College Museum June 14-21: *Contemporary Mexican Art*.

PITTSBURGH, PA.
Carnegie Institute June 12-July 27: *Paintings by Selected Pittsburgh Artists*.

Univ. of Pittsburgh To June 12: *"Old Pittsburgh"*.

PITTSFIELD, MASS.
Berkshire Museum June: *Paintings, DeWitt Peters*.

PORTLAND, ME.
Swett Memorial Museum To June 22: *Students of School of Fine and Applied Art*.

PORTLAND, ORE.
Art Museum June: *Early Chinese Pottery; Museum Art School 32nd Annual*.

PRINCETON, N. J.
Nassau Tavern To June 21: *Work by 12 Philadelphia Artists*.

RICHMOND, VA.
Museum of Fine Arts To June 20: *Public Housing in the United States*.

ROCHESTER, N. Y.
Memorial Art Gallery June: *Permanent Collections of the Gallery*.

ROCKFORD, ILL.
Art Association June: *Contrast Show*.

ST. LOUIS, MO.
City Art Museum To June 15: *"The City"*. To June 22: *Paul Klee Memorial*.

SAN FRANCISCO, CALIF.
Art Museum June: *Paintings by Candido Portinari*.
Courvoisier Gallery June 12 to July 5: *Oils and Gouaches, Jean de Botton*.
Gump's June 9-21: *13 Watercolorists; June 23-July 12: Watercolors of Mexico, Mark Mits*.
Palace of Legion of Honor To June 15: *Italian Baroque Painting*.

SANTA BARBARA, CALIF.
Art Museum To Sept. 1: *"Painting Today & Yesterday in the United States."*

EXHIBITIONS IN NEW YORK

A. C. A. Gallery (52W8) June: *Group Show*.
Acquavella Galleries (38E57) June: *H. V. Allison & Co. (32E57) June: Lithographs in Color, Toulouse-Lautrec*.
Architectural League (115E40) To June 6: *Animal Drawings made in New York Zoos, Rhys Caparn*.
Arden Galleries (460 Park) To June 28: *Paul Manship, Edward McCartan, Wheeler Williams*.
Argent Galleries (42W57) To June 28: *Paintings and Sculpture by the National Association of Women Artists*.
Artist's Gallery (113W13) To June 10: *Paintings, H. Bella Schaeffer; June 11-30: "Group Show"*.
Associated American Artists (711 Fifth) To June 7: *Adolf Dehn*.
Babcock Galleries (38E57) June: *Paintings by American Artists*.
Barbizon-Plaza Galleries (101W58) June: *Forty Artists, Color Lithographs*.
Bland Gallery (45E57) June: *Early American Paintings and Prints*.
Brooklyn Museum (Weekdays 10-5, Sundays 1-6) June: *Printed Art*.
Buchholz Gallery (32E57) To June 28: *Paintings, Watercolors and Sculpture by European Artists*.
Carstairs Gallery (11E57) June: *Modern French Paintings*.
Clay Club Gallery (4W8) To June 21: *Whimsical Sculptures, Sascha Brastoff*.
Contemporary Arts (38W57) To July 12: *Paintings of the Hudson River*.
Decorators Club (745 Fifth) To June 16: *Pictorial Fabrics, Elise Tuckerman*.
Downtown Gallery (43E51) June: *Group Show; American Folk Art*.
Durand-Ruel Galleries (12E57) June: *19th Century French Paintings*.
Eggleslon Galleries (161W57) June: *Group Show*.
8th Street Gallery (39E8) June: *Paintings by Wm. Fisher Group*.
Ferargil Galleries (63E57) To June 15: *Paintings, Barrie Miller; Watercolors, Edward Soderberg*.
Findlay Galleries (69E57) To June 14: *Frank Vining Smith*.
460 Park Avenue Gallery To June 15: *"Rooms Around Paintings."*
French Art Galleries (51E57) June: *Summer Show, 1941 Modern French Paintings*.
Galerie St. Etienne (46W57) June 4-28: *Paintings, Betty Lane*.
Grand Central Art Galleries (15 Vanderbilt) June 10-24: *Fifty Selected Paintings*.
Grand Central Art Galleries (2W55) To June 20: *Group of American Paintings*.
Harlow, Keppel & Co. (670 Fifth) June: *"The Vanguard of American Printmaking"*.
Harriman Gallery (63E57) June 9-Sept.: *French Paintings*.
Holland House (10 Rockefeller Pl.) June: *Impressions of Netherland East Indies*.
Kennedy & Co. (785 Fifth) To June 15: *Early 19th Century Paintings of Prize Cattle*.
Kleemann Galleries (38E57) June: *Work by American Artists*.
Knoedler & Co. (14E57) To June 7: *War Satires, Arthur Szyk*.
Theodore A. Kohn & Son (608 Fifth) To June 20: *Portraits, Joseph L. Grosse*.
Kraushaar (730 Fifth) To June 7: *Paintings, Gifford Beal*.
John Levy Galleries (11E57) To June 14: *Early American Paintings*.
Little Gallery (140E63) To June 16: *Paintings, Ernest Townsend*.
Lilienfeld Galleries (21E57) To June 21: *Still Lifes by Modern Masters, (French and American)*.
Macbeth Gallery (11E57) June: *Group of Contemporary Artists*.
Pierre Matisse (51E57) To June 14: *Alexander Calder*.
Metropolitan Museum (5th at 82, Weekdays 10-5, Sundays 2-5) June: *Islamic Paintings and Drawings*.
Midtown Galleries (605 Madison) To June 22: *Drawings, Fletcher Martin*.
Milch Galleries (108W57) To June 30: *Selected Paintings by American Artists*.
Morton Galleries (130W57) June: *Group Show*.
Museum of Modern Art (11E53, Weekdays 10-5, Sundays 12-6) To June 8: *T. V. A. Architecture and Design*.

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Museum of Non-Objective Painting (24E54) To June 29: *Group Exhibition*.

New Art School (567 Sixth, Mon. to Thurs., 7-10 P.M.) June: *Student Work Exhibition*.

Newhouse Galleries (15E57) June: *Group Exhibition*.

Newton Gallery (11E57) June: *18th Century English Portrait*.

N. Y. Historical Society (170 Central Park W., Weekdays 10-5, except Mondays, Sundays, 1-5) June: *New York as the Artist Knew It*.

Nierendorf Gallery (18E57) June: *Masters and Vanguard of Modern Art*.

Old Print Shop (150 Lexington June: *"Honest Americans"*.

Number 10 Gallery (19E56) June 2-14: *New Yorkers by Rita Hay-King*.

James St. L. O'Toole (24E64) June: *Landscape Paintings from 10th Century to Present*.

Passeggi Gallery (121E57) June 9-30: *Trends in the Younger Painters*.

Pen & Brush Club (16E10) June: *Oils and Sculpture*.

Perls Gallery (32E58) June: *Season in Review*.

Pinacotheca (777 Lexington) June: *Basil Cimino and Kamrowski*.

Rehn Gallery (683 Fifth) To June 7: *Work by Alexander Brook*.

Schaeffer Gallery (61E57) June: *Old Masters*.

Schneider-Gabriel Galleries (715 57) To June 30: *English French Paintings*.

Schultheis Galleries (15 Main Lane) June: *Fine Paintings, E. & A. Silberman (32E57) June: Old Master Paintings*.

Sterner Galleries (9E57) June: *American and Foreign Artists*.

Vendome Art Galleries (23W56) June: *Group Show*.

Wildenstein & Co. (19E64) June: *Some Old Masters of Quality*.

Willard Gallery (32E57) To June 7: *William Hayter, Engraving, Plaster, Prints and Objects*.

Yamanaka & Co. (680 Fifth) June: *Chinese Art*.

Zborowski (460 Park Ave.) June: *Modern French Paintings*.

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